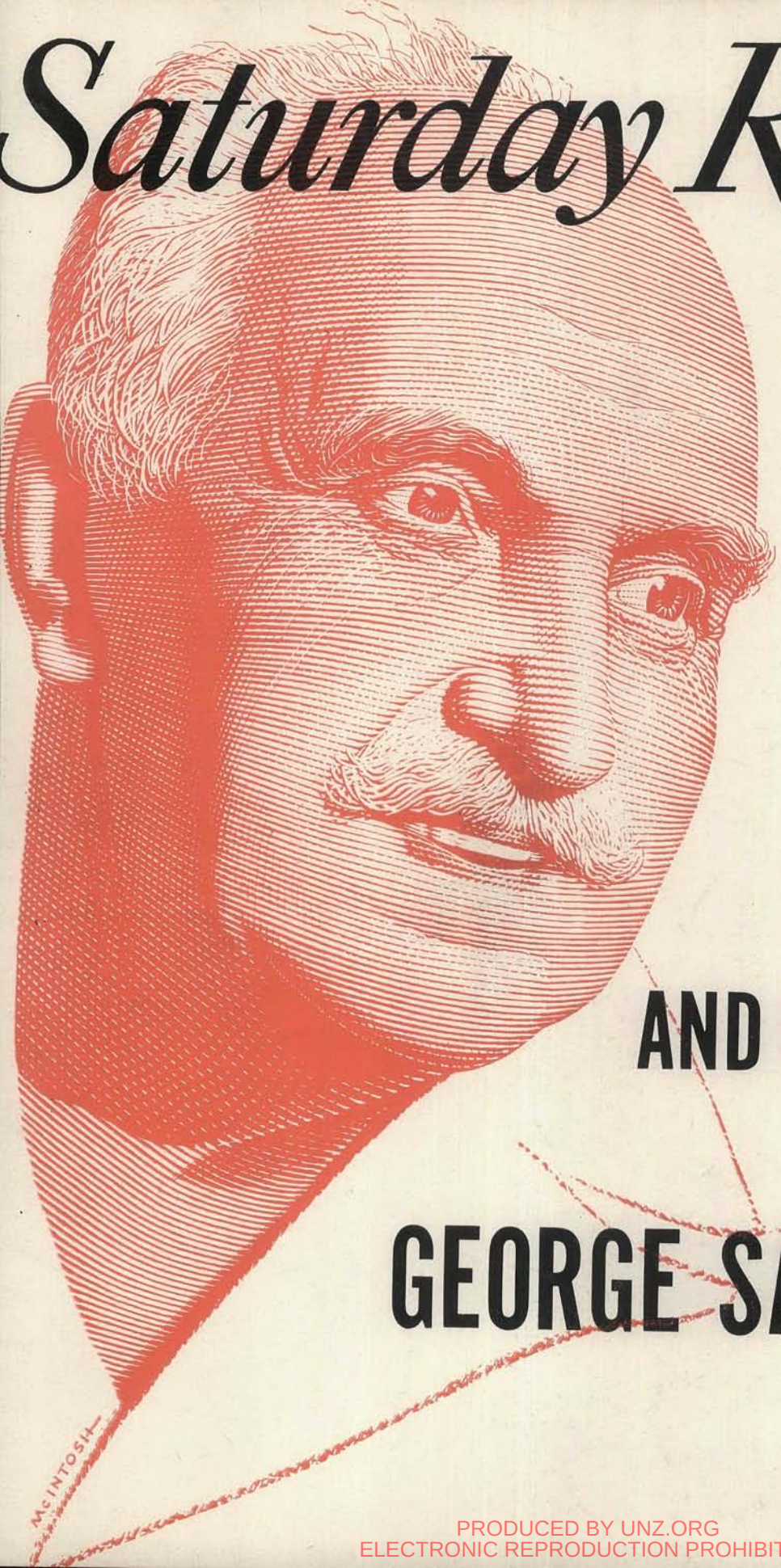
A SURVEY OF ASSEMBLED MUSIC REPRODUCERS

Saturday Review

MAY 15, 1954 / 20¢

Upsala College
Library
East Orange, N.J.

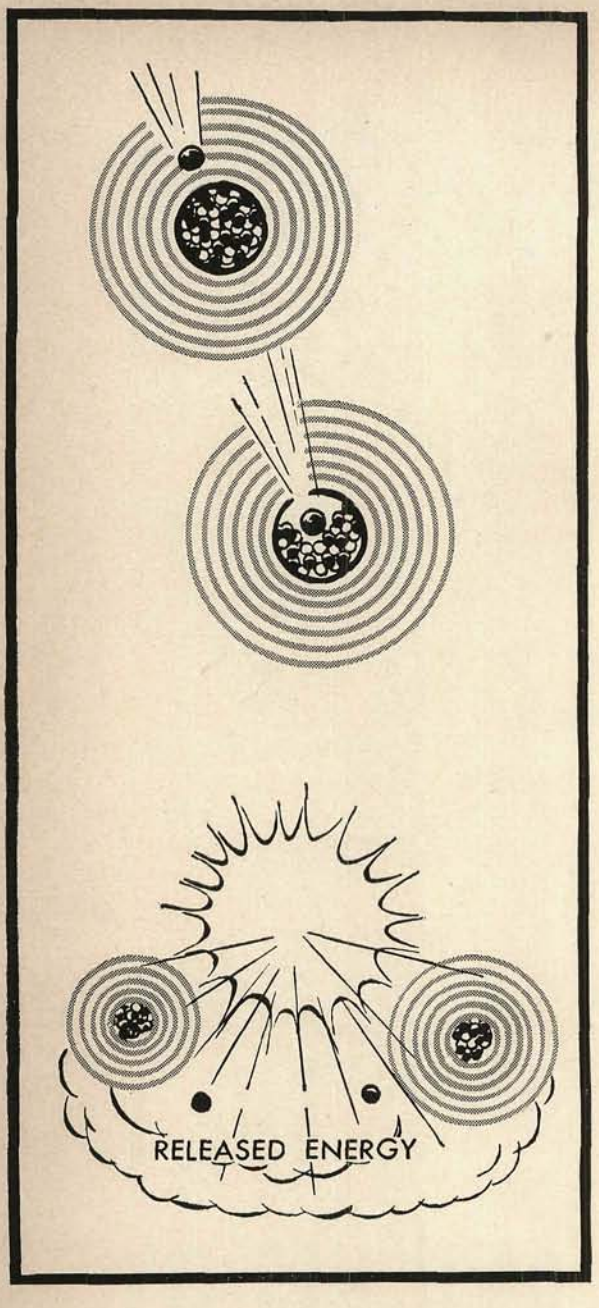


THE IDLER AND HIS WORKS

A Self-Appraisal by

GEORGE SANTAYANA

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

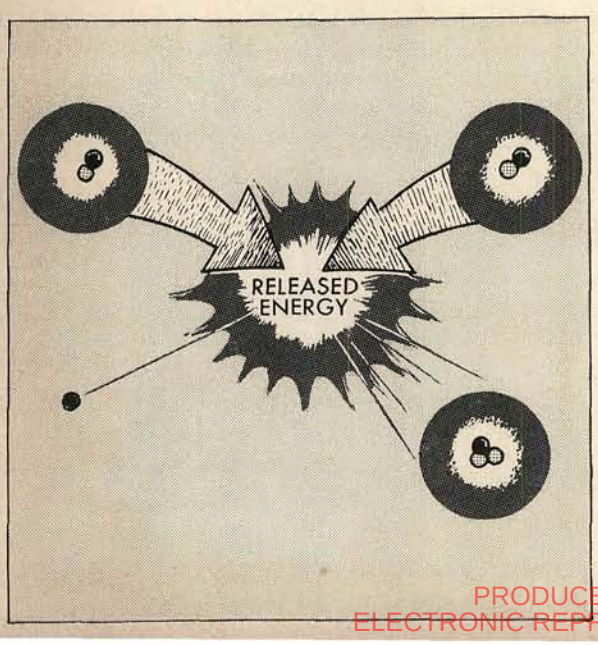


Nucleus
of an article

It all started with a challenging idea: could the story of the atom, atomic energy, and related subjects be written and illustrated in a way that the average person could understand it? World Book editors took the problem directly to one of America's top atomic experts. He was fascinated with the idea, but expressed doubt that the finished articles would be understandable.

World Book editors, however, believed it could be done. They approached a writer with a reputation for making scientific subjects understandable. They also approached an artist who had the ability to portray technical subjects graphically. The result, authenticated and approved by leading atomic scientists, are the sixteen pages in World Book. These include pictures and diagrams in color, covering all phases from atomic fission to atomic fusion, done so well and explained so clearly that even atomic scientists are amazed and pleased.

If you would like to learn more about these important subjects (or the explanation of these diagrams), just look up Atom, Atomic Energy, and related subjects in WORLD BOOK, Volume A. That's what hundreds of thousands of teachers, students, and families do regularly — they "look it up in World Book." Because when it's in World Book, it's accurate . . . and it's understandable.



World Book
ENCYCLOPEDIA

Field Enterprises, Inc., Educational Division, Merchandise Mart Plaza, Chicago 54, Illinois. *Also publishers of Childcraft, America's famous child development plan.*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR's Library Poll

IN A European war book like "All Quiet on the Western Front" the problem of the hero consisted in staying alive: civilization's little amenities were soon forgotten. As the American nation and the typical American unit were under less pressure, the American war book concerns the more formal effort of the warrior—to persist in the rights and individualities of the everyday citizen. There are four books on *SR*'s poll this week to prove that uniformed Americans still want to be Americans.

TITLE AND AUTHOR

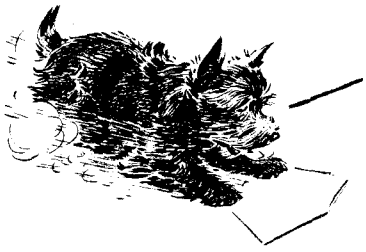
1. **Not As a Stranger**
   by Morton Thompson (F)*
2. **But We Were Born Free**
   by Elmer Davis (G)**
3. **The Power of Positive Thinking**
   by Norman Vincent Peale (G)
4. **Tomorrow!**
   by Philip Wylie (F)
5. **Sayonara**
   by James A. Michener (F)
6. **The Mind Alive**
   by Harry and Bonaro Overstreet (G)
7. **Life Is Worth Living**
   by Fulton J. Sheen (G)
8. **The Man Who Never Was**
   by Ewen Montagu (G)
9. **Lord Vanity**
   by Samuel Shellabarger (F)
10. **The Second Tree From the Corner**
    by E. B. White (G)
11. **Minutes of the Last Meeting**
    by Gene Fowler (G)
12. **The Doctors**
    by André Soubiran (F)
13. **Seven Years in Tibet**
    by Heinrich Harrer (G)
14. **I Led Three Lives**
    by Herbert A. Philbrick (G)
15. **Bless This House**
    by Norah Lofts (F)
16. **Battle Cry**
    by Leon Uris (F)
17. **Forty Plus and Fancy Free**
    by Emily Kimbrough (G)
18. **The Song of Ruth**
    by Frank Slaughter (F)
19. **The Caine Mutiny**
    by Herman Wouk (F)
20. **From Here to Eternity**
    by James Jones (F)

PARTICIPATING PUBLIC LIBRARIES

Atlanta (Ga.), Birmingham (Ala.), Boston (Mass.), Buffalo (N.Y.), Chicago (Ill.), Cleveland (Ohio), Des Moines (Ia.), Los Angeles (Calif.), Louisville (Ky.), Miami (Fla.), Milwaukee (Wis.), Minneapolis (Minn.), New York (N.Y.), Omaha (Neb.), Philadelphia (Pa.), Pittsburgh (Pa.), Richmond (Va.), St. Louis (Mo.), Salt Lake City (Utah), Washington (D.C.).

* (F)—Fiction
** (G)—General

Let's Play Ball!



"HERE'S A DOUBLE PLAY THAT'S ALWAYS A POPULAR CALL, WHITEY!"

"YOU SAID IT, BLACKIE! BLACK & WHITE SCOTCH WHISKY TOPS THE BIG LEAGUES YEAR IN, YEAR OUT, BECAUSE ITS QUALITY AND CHARACTER NEVER CHANGE!"

"BLACK & WHITE"

The Scotch with Character

BLENDED SCOTCH WHISKY 86.8 PROOF

THE FLEISCHMANN DISTILLING CORPORATION, N. Y. • SOLE DISTRIBUTORS

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Just how do you judge a good stock?

That's a question we hear all the time. From people who own three stocks—or thirty. From people who never invested a dime.

How do we answer it?

Well, first off, we say that you should take a look at the industry. Find out if any representative company can possibly promise what you want most—whether it's steady income, long-range growth, or a chance for more immediate profits . . .

Next, you should get the facts on the company itself. On its standing in the industry, its size, reputation, and basic finances . . .

Then, we'd suggest that you check the record on sales, earnings, and dividends. Learn what they've been in the past, are now, might be tomorrow . . .

After that, you should study management. Make sure it's alert, experienced, aggressive—quite capable of meeting probable competition—or developing the most attractive profit potentials as time goes by . . .

And finally, you'd want to be satisfied with the market for your stock—feel that you could buy it or sell it on some established exchange—or through a recognized dealer in over-the-counter securities.

How do you get all this information? Where can you go?

Whether you own stocks—or just want to—our Research Department will do all it can to help.

They'll be glad to give you an objective opinion on one stock or twenty . . .

Be glad to analyze your complete portfolio . . .

Be glad to prepare the best investment program they can for any particular sum — in line with *your* objectives.

And customer or not, there's no charge, no obligation.

You simply address your letter to—

WALTER A. SCHOLL
Department JB-32

MERRILL LYNCH, PIERCE, FENNER & BEANE

70 Pine Street, New York 5, N. Y.
Offices in 106 Cities

"Invest—for the better things in life"

The Saturday Review

MAY 15, 1954

Cover Drawing by Hal McIntosh

SR/IDEAS

7 THE IDLER AND HIS WORKS, by George Santayana
24 PULITZER PRIZES—1954: An Editorial

SR/MID-MONTH RECORDINGS

36 IF YOU DON'T WANT COMPONENTS . . ., by Irving Kolodin
37 ASSEMBLED HOME MUSIC REPRODUCERS
39 'I FI—WITH A BRITISH ACCENT, by Thomas Heinitz
40 RECORDINGS IN REVIEW
42 BERLIOZ AND BEFORE, by R. D. Darrell
44 POP ROUNDUP, by Bill Simon
45 LETTERS TO THE RECORDINGS EDITOR

SR/BOOKS

10 THE SECRET DIARY OF HAROLD L. ICKES
Reviewed by Allan Nevins
11 THE JOURNEY, by Lillian Smith
Reviewed by William S. Lynch
11 WHERE WE CAME OUT, by Granville Hicks
Reviewed by Sidney Hook
13 THE NATURE OF LOVE, by H. E. Bates
Reviewed by Oliver La Farge
13 THE POWER AND THE PRIZE, by Howard Swiggett
Reviewed by James Kelly
14 THE TUNNEL OF LOVE, by Peter DeVries
Reviewed by Al Hine
15 A PRIDE OF LIONS, by John Brooks
Reviewed by Charles Lee
15 CHINESE GORDON, by Lawrence and Elisabeth Hanson
Reviewed by George Dangerfield
16 THE REASON WHY, by Cecil Woodham-Smith
Reviewed by Helen Beal Woodward
17 A RAKE AND HIS TIMES, by John H. Wilson
Reviewed by William W. Appleton
18 BALANCHINE'S COMPLETE STORIES OF THE GREAT BALLETS, by George Balanchine
Reviewed by Edwin Denby
19 WORLD DANCE, by Fernau Hall
Reviewed by Rosalyn Krokover
20 GENERAL DEAN'S STORY, as told to William L. Worden
Reviewed by Gordon Harrison
22 FROM THE DANUBE TO THE YALU, by Mark W. Clark
Reviewed by S. L. A. Marshall
31 THE SECRET STAIR, by Phyllis Bottome
Reviewed by Edmund Fuller

SR/DEPARTMENTS

5 TRADE WINDS, by Bennett Cerf
25 LETTERS TO THE EDITOR
27 BROADWAY POSTSCRIPT, by Henry Hewes
28 TV AND RADIO, by Goodman Ace
29 BOOKED FOR TRAVEL, by Horace Sutton
32 THE CRIMINAL RECORD
33 MUSIC TO MY EARS, by Irving Kolodin
47 LITERARY I.Q.
49 LITERARY CRYPT
53 SPRING READING FOR YOUNG AMERICA, edited by Frances Lander Spain
67 KINGSLEY DOUBLE-CROSTIC No. 1051

THE SATURDAY REVIEW, published weekly by the Saturday Review Associates, Inc., 25 W. 45th Street, New York 36, N. Y. E. De Golyer, Chairman of the Board; Harrison Smith, President; J. R. Cominsky, Executive Vice President and Treasurer; Norman Cousins, Vice President; Amy Loveman, Secretary; Nathan Cohn, Assistant Treasurer and Business Manager; Robert A. Burghardt, Advertising Director; Bert Garmise, Circulation Director; Ray Goodman, Circulation Manager. Subscription $7 a year; $8 in Canada. Member Audit Bureau of Circulations. Printed in U.S. Vol. XXXVII, No. 20, May 15, 1954. Re-entered as second class matter January 11, 1952, at the Post Office in New York, N. Y., with additional entry at Philadelphia, Pa., under the Act of March 3, 1879. Indexed in the "Readers' Guide to Periodical Literature."

Entire issue copyright 1954 by Saturday Review Associates, Inc.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TRADE Winds

OLD SIEGFRIED WEISBERGER, the Baltimore sage, has certainly gotten a lot of mileage out of his announcement that he was closing down his combination Peabody Bookshop and Bierstube because "we have entered the age of the boob" and "nobody wants to read any more." Anybody mean enough to suspect that some of the publicity was inspired by Gimbels, who bought out Siegfried's entire stock, is obviously a subversive and should be investigated by a Congressional committee.

One would gather from the grandiose pronouncement that the Peabody shop was about the size of Brentano's on Fifth Avenue, and the beer parlor comparable to Luchow's on Fourteenth Street. The cold fact is that the whole establishment was located in a basement, no wider, I'll warrant, than twenty feet at the outside. It looked like any one of a thousand second-hand bookshops in America —which is exactly what Siegfried's brother, the late Hugo Weisberger, intended it to be when he opened for business some thirty years or so ago. Siegfried at that time was just an eager, but inexperienced, assistant.

The closing down of the Peabody is unfortunate, but scarcely the world-shaking event it's been pictured, and its national significance is nil. Really good books, Mr. Weisberger to the contrary and notwithstanding, are selling better than ever.

The *bierstube* at the Peabody was an afterthought—a couple of tables and a battered piano squeezed into an unprepossessing corner at the rear of the shop. Hugo himself proposed that we go elsewhere when I suggested a round of drinks one evening shortly after the close of the noble Prohibition experiment. He took me to one of those places behind a big warehouse that continued to call for knocking surreptitiously on a door, whereupon a pair of beady eyes appeared in a small opening, and you were subjected to a severe examination. If you passed, you were allowed to buy vile rot-gut at a dollar a teacupful.

The character who greeted us obviously was unimpressed with Hugo and myself, but he capitulated completely to the pert, red-headed young lady who accompanied us. She was a friend from Hollywood I had run into in the lobby of the Belvedere Hotel, come to Maryland to discuss the possibilities of a play aiming at a Broadway run. "Maybe I'll try radio instead," she had said. "I think [illegible] Baltimore speakeasy."

THE REVIVAL OF SHERLOCK HOLMES by A. Conan Doyle's son, Adrian, and John Dixon Carr, is a source of deep satisfaction to the rank and file of detective story addicts, and even the exacting members of the Baker Street Irregulars have reacted favorably. Discrepancies they have discovered, but theirs is an allegiance best expressed in the lines composed by Conan Doyle's brother-in-law (himself the creator of Raffles), Mr. E. W. Hornung:

> Tho he might be more humble,
> There's no Police like Holmes.

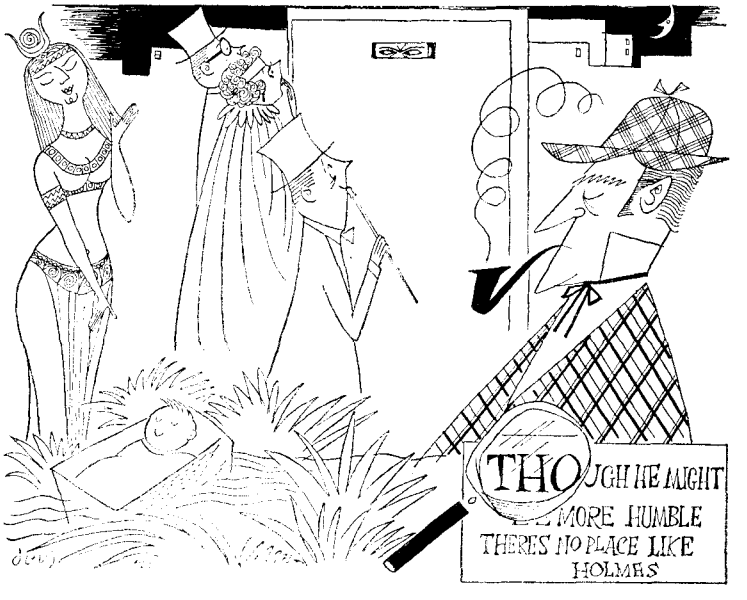
In Great Britain, furthermore, I learn from the London *Bookseller*, they've even launched a comic strip involving the intrepid Sherlock and his faithful Dr. Watson. It is carried in the *Evening Standard*, and in that sheet's letters column there recently appeared the following: "I rejoice to see the decline of that cursed interfering fellow Holmes to a mere comic strip feature on a rather obscure page." The letter was signed, "Yours joyfully, Professor Moriarty."

SAM LEVENSON CALLED to tell me about a new book he's going to write some day when his TV and M.C. chores will permit, also to record a conversation between two movie exhibitors in Brooklyn. "My son Morris," announced one, "just told me he's decided to be a rabbi when he grows up." "A rabbi!" echoed the other in surprise. "Is this a job for a Jewish boy?" . . . Matt Weinstock, of the *Los Angeles News*, reports another story going the rounds in motion picture circles. A beautiful princess in ancient Egypt found a baby in a wicker basket drifting down the Nile and took it to her father, the pharaoh. "Isn't this a beautiful baby?" she exclaimed. "Oh, daddy, I want to adopt him." The pharaoh snorted, "He doesn't look so beautiful to me. In fact, I'll state definitely I think he's as ugly as any I've ever seen." The princess murmured defensively, "He looked awfully good in the rushes." . . . A meek little student from Joe Brandt's journalism class at UCLA went to fetch a cup of coffee in the cafeteria near Bob Campbell's book emporium. When he returned, a powerful bruiser had usurped his seat. "Whaddya mean, it's your seat?" challenged the bruiser. "Prove it!" "For one thing," said the student thoughtfully, "I left a piece of blueberry pie à la mode on the chair."

NOT SO LONG AGO Margo Jones, distinguished play producer, bought a snazzy dress from Neiman Marcus's Dallas establishment. It was a shimmering black affair, very lovely, very expensive, and Margo was very proud the very first day she wore it.

At the time, she was in New York, planning a Broadway venture, and a luxurious suite had been loaned to her for the occasion. All day long she sashayed about the premises in the new dress, and all day long not one soul said a thing about it.

Considerably deflated, Margo set out late in the afternoon for an appointment in a building across town. She entered the elevator there. The



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MORE THAN $22,000 FOR YOU AT AGE 65

ONE OF THE MOST FAR-SIGHTED PLANS ever designed for the wise use of savings is offered for your earnest consideration by the SUN LIFE ASSURANCE COMPANY OF CANADA, a leading world organization in its field. By means of the plan, regular amounts of savings can be applied to provide, at age 65, a lump sum of more than $22.000 *plus accumulated dividends . . .*

OR AN INCOME OF $150 MONTHLY FOR LIFE

according to your choice.

IF YOU DO NOT LIVE TO AGE 65, THEN AN AMOUNT OF AT LEAST $22,000 WILL BECOME IMMEDIATELY PAYABLE TO YOUR FAMILY OR YOUR ESTATE.

By the way, the plan can be easily tailored to the amount of regular savings you can afford, with corresponding adjustments in the sums payable.

Details are yours without obligation by just mailing the coupon below:

SUN LIFE ASSURANCE COMPANY OF CANADA

607 Shelby Street, Detroit 26, Michigan

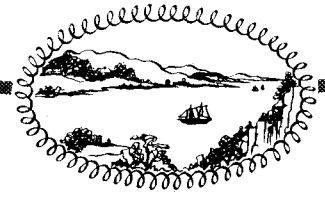
I should like to know more about your Special Income Plan, without incurring any obligations.

NAME.....

ADDRESS.....

Date of Birth.....

Amounts quoted above are for men. A similar plan is available for women.



"A delightful book" of a New York childhood*

Early in the Morning

By MARION EDEY

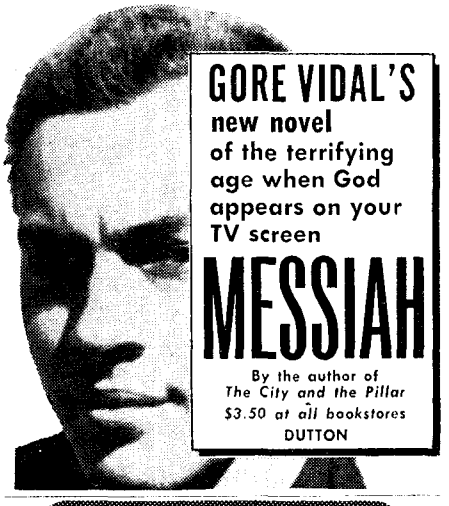
The story of the author's childhood in the Hudson River country and New York City of the nineties.

"Charming in its depiction of a fortunate young life and of a family background which lent richness to the days . . . The author's happiness is contagious, and her book is a pleasant one in which to live with cheerful yesterdays."
—*AMY LOVEMAN, *Book-of-the-Month Club News*

With an Introduction by **JOHN MASON BROWN**

$3.00 *at all bookstores*

HARPER



GORE VIDAL'S new novel of the terrifying age when God appears on your TV screen

MESSIAH

By the author of *The City and the Pillar*

$3.50 at all bookstores

DUTTON

The perfect gift for the Graduate

BARTLETT'S FAMILIAR QUOTATIONS

12th Edition

At all bookstores • $9.00

LITTLE, BROWN

dress rustled, as a lovely dress should. Margo felt a hand touch her sleeve. "What a beautiful dress," a voice said. "What a really beautiful dress!"

"Thank you," said Margo gratefully, the compliment finally won. She turned to look at her companion, and saw a nice-looking girl whose eyes were closed.

Margo and the girl walked into the reception together. It developed that the girl worked in the building where Margo had her appointment—the Lighthouse for the Blind.

IF YOU'D CARE to read a piece about the conductor of this column, his wife has torn one off for the June issue of *Good Housekeeping*. It all reads like a love letter on the surface, but I have an uneasy feeling that underneath it rather cuts me down to size. The little woman knows me too well. . . . Most intriguing magazine fiction of the season, in my opinion, was Irwin Shaw's "Tip on a Dead Jockey." in the February 5 issue of *The New Yorker*. Dore Schary must have thought so too, because he promptly bought it for M-G-M for $22,000, though it provides only the springboard for a full-length motion picture. . . .

The Spring issue of the *American Scholar* (obtainable for $1.00 at The *American Scholar*, Williamsburg, Va.) carries a transcript of a sparkling and penetrating discussion of current publishing dilemmas. Participants were Irita Van Doren, John Hersey, Walter Pitkin, Jr., Harold Guinzburg, Knox Burger, and Lester Ashein, and all of them certainly were on the beam.

Their shafts of wisdom, in fact, reminded me of the comment of Bertrand Russell's child bride one evening after listening in silence while her husband, Dr. Einstein, John Dewey, Irwin Edman, and several other savants were batting around philosophical concepts for two solid hours. Repairing to the kitchen to prepare drinks, she reported wonderingly to the maid, "Heavens to Betsy, the boys are being smart tonight!"

—BENNETT CERF.

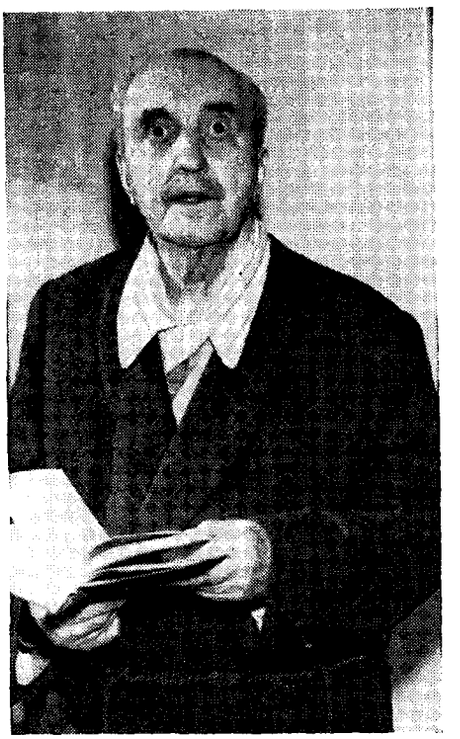
SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1050)

JAMES HILTON:
TIME AND TIME AGAIN

Charles thought of the millions living around him whom he would never encounter unless they figured as servants or tradespeople—people who just might, by some movement of force beyond the reach of protocol, become suddenly "allies" or "enemies."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review
MAY 1[illegible] 1954



THE IDLER AND HIS WORKS

By GEORGE SANTAYANA

FOR a year after Santayana's death, on September 26, 1952, his personal effects, library, and manuscripts were held in custody by the Spanish Consulate in Rome pending the probation of his will in Boston. Late in 1953, however, all this material was turned over to Santayana's literary executor, Daniel Cory, secretary, disciple, and friend of the late philosopher for a quarter century. One of the first things Mr. Cory found was an old valise crammed with manuscripts in Santayana's hand, and among them was a square brown envelope with two words written large upon it: "Unpublished" and "Important." It contained an essay entitled "The Idler and His Works," a self-appraisal of Santayana's life-work which Mr. Cory considers ". . . a masterpiece of its kind in which he is quietly summing up his life's literary labors and attempting to evaluate them from the standpoint of posterity." It is probably the latter consideration that prompted Santayana to leave this essay for posthumous publication. The manuscript was written between 1942 and 1944 in Rome.

MANY other persons and places, not mentioned in my autobiography, have played important parts in my life and left their ghosts, at night, in my dreams: but they had better remain there. I have recorded only such fragments of biography as still interested my waking mind, or perhaps might serve some antiquary curious about the times or the types that I have painted with care. Many of them, although potent influences over me in my private capacity, may seem insignificant and tiresome to a reader who thinks of me as an author: and how else should a reader think of me? Yet it is not at all as an author or as a professional philosopher that I think of myself. I have written a great many books and a great many reviews and articles. Astonishing bibliographies of them have been compiled, astonishing, I mean, to me; I wonder how I found time for wasting so much ink and paper.

I have seldom been conscious of working hard. Most of my writing has been an instinctive pleasure, a

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A BIOGRAPHICAL SUMMARY: George Santayana died in his sleep at the age of eighty-eight in the nursing home of a Catholic convent in Rome on September 26, 1952. A poet, philosopher, critic, autobiographer, and novelist, he described himself variously as "disintoxicated" with life, of "priestly disposition," and as the world's only remaining "decided materialist." The few who knew him well during his life found him kindly, human, and warm. The many who knew him slightly thought of him as forbidding, disdainful, and misanthropic. The two faces he had for the world matched, in a fashion, the two lives he lived. The first began when he arrived in Boston with his Spanish father at the age of nine from Madrid, where he was born, to join his Scotland-born, Virginia-raised Spanish mother. He attended Boston Latin and Harvard, and although steadily uncomfortable among the cold-boned hills and people of New England, stayed on in Cambridge for the next twenty-three years to teach philosophy, write, and ruminate beneath elms that must have creaked wearily in the unceasing winds of philosophy and poetry that rose from such students and associates as T. S. Eliot, Royce, Van Wyck Brooks, Conrad Aiken, S. E. Morison, and William James. In 1912 Santayana inherited enough money to become independent, closed his desk with a bang, and escaped to Europe forever. The second phase of his life was spent as a Spanish citizen, which he was legally all his life, shuttling solitarily and harmoniously between the non-Puritanical ways of Oxford, Paris, Spain, and Rome, and in composing his severely beautiful poetry and elegant, old-world prose that were to fill twenty-six books before he died. His only novel, "The Last Puritan," inexplicably became a best seller and made his name famous. His autobiography, "Persons and Places," is regarded as a modern classic. His philosophy, into which he poured much of his talent and energy, is loved more by poets and laymen than philosophers, although it is said that William James "squeaked with delight" after he had read the multi-volumed "The Life of Reason."

—WHITNEY BALLIETT.

SANTAYANA'S PHILOSOPHY: Santayana seems to belong not so much in the tradition of technical philosophy (though he was learned and adroit in it) as in that of general humane insight. He belongs on that roster which includes some philosophers, notably his own idols, Plato and Spinoza, but also the geniuses of reflective literature, like Montaigne and Matthew Arnold, and in a way Castiglione, author of "The Courtier," that Renaissance guide to life. And in Spain he belongs with the philosophy implicit in "Don Quixote," and in the spiritual searching of Unamuno. But the deepest sources of Santayana are in ancient Greece. His "Life of Reason" is the wisdom of Plato and Aristotle in modern dress.

Santayana's essential philosophy for all its delicate lacework of exposition and illustration is not complex. He believed that everything is material in its basis and ideal in its possible career. Here Aristotle was his teacher. "Life of Reason" was the name he gave to the whole human enterprise. Reason, he knew, is never fully realized but tentatively only in science, in religion, in society, in art. As a philosopher Santayana surveyed with sympathy and detachment man the animal and mortal creature with his precarious glimpses of eternity. (Here Plato was his master.) Religion, with its myths literally false but poetically true, expressed some of these eternities and some of men's recurrent values. Art captured them in images, science penetrated below the perpetual flux of matter.

In a later series, "The Realms of Being," Santayana pursued the themes of man's knowledge. Skeptical though man is doomed to be, his knowledge is an act of animal faith. Logic compels him to doubt; biology compels him to assume and to act. Spiritual discipline enables him to behold, gives him the liberation of "intuition of pure essence." About his later work there is, on the technical side, great debate among philosophers, and I heard Santayana himself once say that perhaps his doctrine of essence was "merely a monk's dream." There are many disputes about his own jargon, for he had one, however elegant. But there is no disputing his lonely and yet contagious wisdom. He will live both as a poet and a philosopher. It is hard to say whether poet or philosopher is the better name for him. The name does not matter.

—IRWIN EDMAN.

(*Reprinted from* SR *October* 18, 1952.)

playful impulse, as in running down a grassy slope or exploring a woodland path. The things wrote themselves: and when I dropped the pen, and rose from my writing-table, I seemed to awake from a trance and to be myself again. Yet that other dreaming, industrious self, weaving words eagerly together, and excogitating arguments and opinions as if he were an animated book, is doubtless the self that I am supposed to be and that, in an autobiography, I should have been expected to write about.

No doubt that industrious, playful, automatic self was an original part of me, and a persistent part. I am happy in mental idleness, with manual work. I envy the housemaids, so common in Southern Europe, who sing as they scrub. I feel that there is something sane and comfortable in the old women who sit knitting or turning over the roasting chestnuts at the street corners. I like to spend drowsy hours drawing, cleaning or making something, or even mending my clothes. Pleasant is solitude among manageable things. And among manageable things, the most manageable for me are words.

All my life, since I regained my freedom, I have passed the morning writing. The theme had been chosen in a moment of inspiration. The chapter, perhaps the paragraph was already begun. Nothing was required but to turn on the current, if only the current would come, and continue the flow of language. The material act of writing entertained me; also the semi-material act of arranging and rearranging the words. Often the thought was rekindled in the process, transformed, sharpened, corrected; and out came an epigram or a terse formula for something that had perhaps been floating in my mind for years.

VARIOUS peculiarities and faults of my writings are due to this mechanical and dreamful way of composing them. All is improvised, as in poetry: hence, unless there is a drastic revision, so much repetition, so much that is desultory, rambling, inconclusive. No strict program, no order was predetermined, no precise limits or scope. Such a method or lack of method would have been fatal had there not been sharp definition in my thought, clear principles in my judgments. As it is, though the surface be sometimes confused, as in a tapestry, the figures at a little distance stand out clearly enough; and I think that, at least in my later works, a sympathetic reader will not be seriously troubled by my meanderings. The mountains and the sea are never out of sight. I don't stop to reconsider what comes to me as I

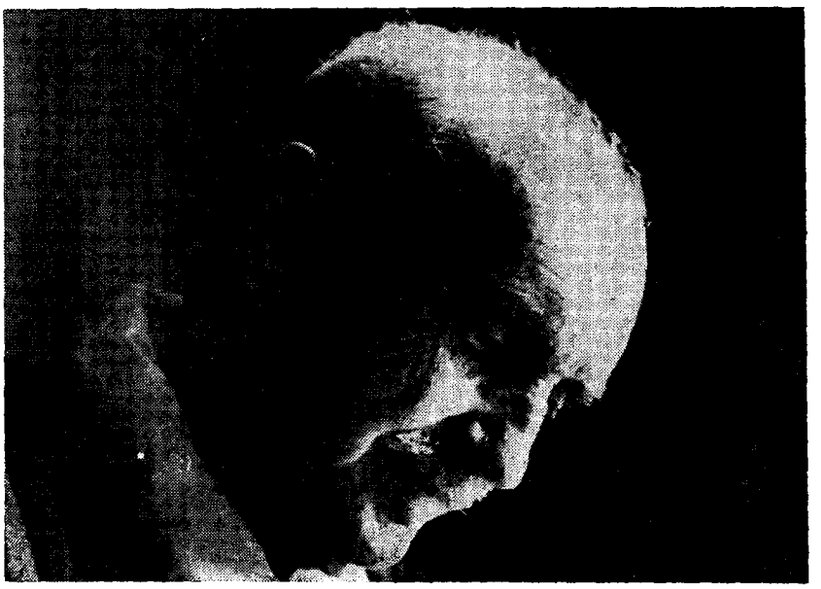
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

write, and I consult no authorities; but I have read much and reflected long before I begin writing.

As regards the subject matter, my work might be divided into two strands, the poetic and the academic. There may be poetic touches and irresponsible flights sometimes in the academic books, and academic themes even in the poetry: yet the two were originally quite distinct. My verses and my private philosophizing belonged to me, expressed me, and were addressed essentially to nobody else; the academic subjects were suggested or imposed by circumstances, and I appear there in the costume and under the mask of an assumed character. The acting is sincere enough, but the part is conventional. My life does not appear in my works until we turn to the "Poems," "Soliloquies in England," "Dialogues in Limbo," and "The Last Puritan." In these my inmost feelings, and the places and persons concerned in my real life, supply the subject and control the expression. It is not a question of complete portraits either of myself or of others. All has been recast in a crucible, and there appear only possibilities, dream-images of my surroundings and passions, such as the mind retains more willingly than the accidental and imperfect realities.

In the academic books, besides the rhetorical veneer that I have spoken of, there is a tendency to infuse more and more of myself into the apprehension of the world and of its opinions, until in "Realms of Being" the picture of them becomes itself a confession and an image of the mind that composed it. Not that I have intentionally indulged the imagination here, as in the poems and the novel: on the contrary, I have studied to be austere and sceptical and to discount the human mind and its bias as far as possible. But this love of the bare truth, this intellectual asceticism, is itself a human passion and the secret of a regenerate life: so that the more I strip myself of myself, the better I bring to light that something in me that is more myself than I am—the spirit. I believe there is substantial, though relative truth in my philosophy, since it is merely the confession of sincere and fundamental assumptions, which a living being can hardly avoid; and I hope that some more powerful and betterknit mind may arise, and restate those views as I ought to have stated them. But that could be done in a single volume, without any of the accidental trappings that encumber my compositions. All my technical writings could then be forgotten to advantage, even as my own mind prefers to forget them.

When by chance I open one of my books, especially one of the earlier ones, it seems to me the work of some other man; and I am surprised if I come to something that sounds like what I should say myself. In general the tone and tenor remain quite foreign to me. Not that I have changed my opinions. I should still say the same things, did the same questions present themselves to me in the same terms. But those terms belonged to a fundamentally foreign morality. I said in them, as well as I could, what I honestly felt; yet they constituted a literary and diplomatic veil to my latent intelligence. I seemed cold (as Bertrand Russell has observed) when my heart was burning away beneath the embers; and it has taken the greater part of a long life for me to extricate my meaning from my words, find the center of my survey, and form fresh categories and a fresh vocabulary.



Ancient philosophy was a great aid to me in this: the more I retreated in time, and the farther east I looked, the more I discovered my own profound and primitive convictions. The conventional moralizing and the prim esthetic judgments of my earlier books need not be contradicted; the literary psychology in them may even be confirmed; but all this needs to be grounded in physical facts and at the same time shown to be purely relative to special phases of human life and to special predicaments. The surface of human experience must not be taken for its ground or for its own motive power. It is all an effect of subhuman or super-human forces.

The liberal, empirical, psychological philosophy into which I was plunged was miserably artificial, like a modern town laid out in squares. There was nothing subterranean acknowledged in it, no ultimate catastrophe, no jungle, no desert, and no laughter of the Gods. Mankind lived lost in the fog of self-consciousness, persuaded that it was creating itself and the whole universe. They had forgotten their religion; and their philosophy, when they had one, was a glorification of their vanity and of their furious impulse to make money, to make machines, and to make war. What would come of it, except perhaps to make them all alike? In my solitude I watched their mechanical arts not without admiration: they were clever children making their own toys, and as busy at it as birds building their nests or worms burrowing their holes. Verily they have their reward, if they enjoy the process. But may they not be rather multiplying their troubles, and missing the natural pleasures and dignity of man? These pleasures and dignity lie in seeing and thinking, in living with an understanding of the place and destiny of life.

NOW reflection convinces me that what is called experience, the obvious and inescapable pressure of sensation, is intrinsically a dream, something arbitrary, fugitive, unsubstantial, coming out of nothing and ending in nothing. Yet since this dream is endured, and to some extent may be surveyed and remembered, there is something else on the hither side of it which I call the spirit; a witness, but not an agent, since spirit can neither bring the dream about nor avoid it nor understand why it should come. This coming, however, is a terrible assault to the spirit, for it awakes in terror and tears; so that on the further side of the dream and antecedent to it, there is something dy-

(*Continued on page* 48)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

New Deal Backstage

"The Secret Diary of Harold L. Ickes, Volume Two: The Inside Struggle, 1936-1939" *(Simon & Schuster. 759 pp. $6), continues the Old Curmudgeon's report on the battle for power within the New Deal. Allan Nevins, our reviewer, is professor of American history at Columbia University.*

By Allan Nevins

"YOU are too didactic, too likely to blow up," Franklin D. Roosevelt told Harold Ickes in the spring of 1938, as they discussed possible men for the Democratic nomination in 1940. Here FDR put his finger on two of the main traits of Ickes the diarist. The most characteristic element in his voluminous diary, the second volume of which has just been published as "The Inside Struggle, 1936-1939," is its explosive belligerency. The Old Curmudgeon is incessantly blowing off in petty irritability or righteous anger. Hardly less prominent is Ickes's "didactic" quality, his idealism, and his conscientious zeal as a public servant; he is always taking moral views of current issues. The third principal trait, not mentioned by Roosevelt, is the diarist's gossipiness. He was a trained observer, intensely interested in people as well as events, and he sets down all that he saw and heard, including much that a more reticent man would have thought beneath the dignity of ink, and a good deal that a more judicious man would have thought unfair.

The diary is a mine of riches. To be sure, the circumstances of its composition were responsible for defects as well as merits. It is obviously a diary dictated day by day to a stenographer. Naturally it has the faults of verbosity, repetition, excessive detail, and superficiality. It comes from the top layer of Mr. Ickes's active mind and keen memory, without any digestion or clarification. Seldom does a diarist show so little interpretive or philosophical quality. Inevitably, too, so immediate a record contains frequent contradictions. Ickes blows now hot, now cold on some measure like WPA under Harry Hopkins; he evinces now hostility, now friendliness, toward some personage like Henry Morgenthau. But the entertainment value of the book is high, for it is suffused with emotion, full of novel and revealing incident, and studded with good stories. Its historical value, which is more important, doubtless gains on the whole from Ickes's habit of dictating close to the event and without inhibitions. Many scenes are almost as vivid as if the reader were present.

In the years 1936 to 1939 the domestic scene still took precedence over foreign affairs; and the subtitle, with two words added, accurately presents the theme—the inside struggle for power. Many entries deal with the rivalries of Wallace, Hopkins, Ickes, and Morgenthau, who all stood near the throne. One recurrent subject is Ickes's ambition to expand the Interior Department into a Conservation Department by gaining control of various bureaus, including Forestry, and Wallace's steadfast opposition to that program. Other entries reveal Roosevelt's deep-seated dislike of Garner (he was delighted when John L. Lewis called the Vice President a "poker-playing, whiskey-drinking, evil old man"), his aversion to Dan Roper ("funny like a crutch," said FDR), and his distrust of Woodring (whom Ickes calls "a midget MacArthur"). The President's anxiety to give Harry Hopkins full scope for his talents, to put Frankfurter on the Supreme Bench whenever Brandeis stepped aside, and to keep Hull, Morgenthau, Ickes, and Jackson working happily comes out clearly. In one striking episode FDR went to great lengths to prevent Ickes from resigning. We see Hugh Johnson weeping as Roosevelt calls him a coward, liar, and cad; the ambitious Louis A. Johnson ruining his own chances for advancement ("talks too much," said FDR); and Jim Farley convincing the President that he lacked ability and grasp.

A STRUGGLE for power was indeed constant and bitter, with FDR maintaining an uneasy balance atop battling individuals, groups, and interests. Throughout most of these four years it was assumed that Roosevelt would step out in 1940. Much of the diary is concerned with the maneuvers for advantage in the coming party struggle. Ickes (supported by Maury Maverick), Wallace, Farley, and even Garner all had dreams of preferment. At one point Ickes thought Roosevelt favored the nomination of Hull, but early in 1939 the President concluded that the Secretary of State would live only a few more months!

It is impossible to touch on more than a fraction of the arresting episodes in this rapid, candid, crowded, superficial, honest book. It offers new light on the struggle for Supreme Court reorganization, the defeat of which almost broke Ickes's heart; on the economic recession of 1937, which President and Cabinet were appallingly tardy to recognize; on the civil war in Spain, where again the Administration made sad blunders; on FDR's Chicago "quarantine" speech, to which Ickes contributed the telling word and idea; and on the rising European storm. The diarist's description of the visit to Washington by the King and Queen of England is alone almost worth the price of the book.

—Harris and Ewing.

Ickes testifying before the House in 1937—". . . throughout these years it was assumed that Roosevelt would step out in 1940."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A Modern Pilgrim

"The Journey," by Lillian Smith *(World. 256 pp. $3.50), is a kind of spiritual autobiography, an account of a search for a place suitable for faith and religious feeling.*

By William S. Lynch

ONE doesn't have to travel many miles to take the trip Lillian Smith describes in her little book, "The Journey"—at least not in the conventional sense of boat and train. The persons and places which mark the roads over which she wanders are not unlike those which every one of us sees and meets, however limited his mileage. Unfortunately, most of us lack the traveler's eye which gives significance to what she sees in what she encounters. And so, this author becomes a guide to show us the points of interest and, more importantly, to indicate their true significance. There is hardly a person mentioned in her "Journey" who doesn't call to mind a similar one whom we have met. There is hardly an incident she describes which will not make us think of one of our own.

For what Lillian Smith does here is to take the almost commonplace and reveal to the onlooker its, at times, heartbreaking importance. In so doing, she makes us mindful of how much a part we are of the big things which seem so remote and abstract that we are tempted to throw up our hands in anguish, or to turn away from them with a helpless shrug.

When human problems are reduced to sociology, planners and others are given a scientific tool to meet them. Good as this may be, there is danger in such procedure of losing sight of the fact that evil is usually the sum total of the lack of understanding in individual persons who might otherwise be good. When, for example, we meet the hospitable motel-keeper Cephas, a considerate admirer of those who would burn the books, we see the insidiousness of demagoguery. When there is pointed out to us the hopeless expression of the gentle colored women travelers looking for a place to stay, we find a new horror of racial prejudice—a horror more terrifying in its way than a lynching. Carl, the clumsy child of Mrs. Smith's girlhood, the unhappy object of teasing children, wrenches our hearts when we have identified him as a spastic paralytic. Against these monstrous shapes, we meet the good and the kind: those who have learned, sometimes through tragedy as in the case of the mother of Bill, who had lost his arms in an automobile accident; sometimes as in the case of Timothy, whose teacher had somehow blown on the spark hidden in all of us. These are the ones who have "found the better way."

THINKING of these good and bad whom she has met, Lillian Smith comes to conclusions which she offers as personal beliefs, not unlike a credo. Her views it behooves all of us to listen to attentively. To be sure, they are more intuitive than scientific. They are, one might say, singularly the outcome of the unique experiences, childhood and adult, of one human. In the last analysis, this might be said of the attitudes and beliefs of any human being.

In a way, this book is a kind of autobiography. It is the autobiography of an unusually attractive personality, talented and felicitous in her ability to formulate and express her thoughts, and one from whom the rest of us have much to learn. Without ranting or liberal self-righteousness, human frailty is shown for what it is. Informed and modern of mind, the author finds a place for faith and religious feeling. Accepting science, she will not let it become a new absolute—a new form of idolatry. It is not surprising to find one who wrote "Strange Fruit" shuddering at our cruelties, big and little.

It is consoling to find a modern and scientific mind refusing to be blunted, refusing to be driven to terror. It is refreshing and helpful to have insisted that ours is an age to be remembered not as the age of anxiety or the atomic age, but as the age of wholeness, as "the age when the walls began to fall," when "tenderness and reason and awareness began to bring us together." In the night we sometimes think is falling, it is good that thinking persons like Lillian Smith can give us reasons to hope and can give them to us by pointing to our daily experiences and pointing to them intelligently and appealingly.

Lillian Smith: "more intuitive."

Myths of Marx

"Where We Came Out," by Granville Hicks *(Viking Press. 250 pp. $3.50), traces the political odyssey of a native American liberal to Communism and back to American liberalism. Professor Sidney Hook of New York University, our reviewer, is the author of "Heresy, Yes—Conspiracy, No."*

By Sidney Hook

WE ARE living in an age of such emotional extremism that when common sense breaks through it seems to have an aura of extraordinary wisdom. We recognize as commonplaces, if not banalities, that human beings with intelligence can profit from their errors; that the opposite of an error can be just as erroneous; that both the motives and consequences of an action are relevant to its moral quality; that everybody has a tendency to rewrite the past in order to justify himself in the present; that conformity and dissent are neither virtues nor vices in themselves.

Apply these commonplaces to the problem of ex-Communists and their place in a democratic society and we reach some sane and refreshing conclusions. They are refreshing because they cut across the stereotyped responses of rejection and sometimes of avid acceptance found in groups more interested in making political capital out of the phenomenon of the ex-Communist than of understanding it.

Granville Hicks has written the story of his conversion to, and disillusionment with, the Communist Party and its doctrinal mythology with a candor free from self-pity and a hindsight sharpened by common

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

sense. His book, "Where We Came Out" provides the evidence that an ex-Communist does not have to exchange one authoritarian creed for another, make a 180-degree shift from support of an all-socialized economy to a completely free enterprise system, or substitute a belief in original sin for a belief in the infinite perfectability of the new Soviet man.

In the course of his political odyssey, Granville Hicks has won his way back to what he calls "critical liberalism." In essence this is the pragmatic experimental approach to social problems, a quest for piecemeal rather than total solutions. It is marked by a concern, made more acute as a consequence of the development of the Soviet Union, with the nature of the concrete means used to achieve abstractly ideal ends. Hicks's political position today is intermediate between that expressed by Americans for Democratic Action and Americans for Democratic Socialism. Some of the most eloquent pages of this book are devoted to an elaboration and defence of this position. Passionately opposed to Communism, he rightfully regards McCarthy, because of his methods, as a dangerous liability in the struggle against it.

MR. Hicks takes pains to distinguish his liberalism from that of the Fake Liberals, the Retarded Liberals, and the ritualistic liberals. The first are really fellow travelers or sympathizers who despite their professions of independence follow the shifts of the party line on the main political issues. Corliss Lamont is named by the author as a kind of archetype of this species. The second are those who still regard the Kremlin as part of the left, and, although unfailingly critical of the West, are all too willing "to hunt for excuses for whatever Russia does." Mr. Hicks identifies this view with the current political line of *The Nation*. The third are those who instead of thinking about the specific problems of safeguarding against Communist subversion, McCarthyism, and other forms of vigilantism, automatically invoke the slogans of traditional liberalism whenever Communists are involved, and refuse to distinguish between heretics and conspirators.

Perhaps the most instructive feature of Mr. Hicks's book is his account of the variations in the climate of opinion in the United States towards Communism. "Fantastic as it seems," he writes, "I was less condemned for being a Communist than I am now for being an ex-Communist." He deplores the fact that narrow political partisanship has blinded individuals in many circles to the elementary truth that "it is better for a man to be an ex-Communist than a Communist." There are still some who feel more bitter against Chambers than against Hiss even when they do not contest the latter's guilt. He goes on to add: "Today the man who repudiates Communism faces not only loneliness and a long and difficult readjustment but also, unless he is willing to be the kind of ex-Communist McCarthy approves of, a campaign of abuse and discrimination."

There is no need to treat all former members of the Communist Party as prodigal sons. A principled, public renunciation, however, on democratic grounds with the Communist movement should always be encouraged. That such defections should expose individuals to an ordeal of persecution is a sign not only of political immaturity in the community but of downright foolishness, for it inhibits those who may be tempted to break their chains. Because we should not glorify them as heroes, it does not follow that we should spurn them as moral outcasts. There should be a statute of limitations on the costs of error.

Despite his plea for a more intelligent approach to the problem of the ex-Communist, Mr. Hicks leaves no doubt as to what he believes about the Communist Party today. The time has long since gone when Communists, or even Communist sympathizers, can be regarded merely as errant idealists. The cadres of the party consist of professional revolutionists. He explicitly declares that "every member of the Communist Party is actually or potentially a Soviet agent." He does not mean that therefore every Communist is presently engaged in espionage or that he leads an underground life.

But he is convinced that because one cannot know in advance who is doing what, Communist Party membership disqualifies a person from holding any sensitive post in government. He confesses himself uncertain about the retention of teachers who are Communist Party members, but inclines to the view that if they are open and above board in their Communist allegiance, and not concealed or conspiratorial, they should be retained. He is opposed to Congressional investigations of subversion in educational institutions as such, even when fairly conducted, as productive of more harm than good, a sentiment which seems well founded. He also seems opposed to Congressional investigations of *any* kind into Communism on the dubious grounds that this necessarily means thought control and that their function is to catch spies, thus usurping the work of the F.B.I.

Whether Mr. Hicks can consistently hold all of these opinions is hard to tell because they are not developed systematically. He seems to believe that the sole argument against employing those whom he admits are actually or potentially Soviet agents in certain non-governmental positions of trust rests on the belief that they are paragons of Communist virtue, perfect specimens of disciplined duplicity. This is not the case. Sometimes the argument rests on the degree of risk involved, as in a defense plant. Sometimes it rests on Communists' willingness to accept instructions to violate their professional duty, on their readiness to follow and indoctrinate in others the arbitrary changes in party line, and on their studied refusal honestly to examine and criticize a policy or doctrine which personally they may regard as morally or intellectually outrageous.

OF greater importance is Mr. Hicks's implicit recognition of the real root of the failure of the intellectuals whose thinking drew them close to the Communist movement. This consisted in their renunciation of their vocation to think. One should not reproach intellectuals for thinking their way to conclusions which turn out false. They have a right to make mistakes not because they think more than others but because they think more freely. Nor should one be surprised that the Communist Party demanded of the intellectuals caught up in its ambient influence that they cease thinking not only politically but on any of the many themes the Party claimed to fall within the scope of its interest. For that unmistakably revealed the character of the Communist Party. The sin of the intellectuals who fall under Communist domination was that they yielded to this demand and stopped thinking. Whenever they resumed thinking, they quickly found themselves under savage attack and before long out of the Communist orbit.

What stands out about Mr. Hicks's book is his intellectual courage, his attempt to strike a balanced picture, and his authentic critical liberalism. He has shown a capacity to question his first principles which Justice Holmes regarded as the mark of a civilized mind. He does not counterpose one fanaticism to another, not even a fanaticism of virtue to the criminal Machiavellianism of the Communist "engineers of the soul." He has shown once again that the humanist sentiment and thought which in the past have drawn some intellectuals to Communism are certain, *if only they continue to think*, to draw them away from it. When this happens their very knowledge of the enemy makes them, as a rule, singularly effective in the struggle for freedom. Mr. Hicks conspicuously exemplifies the rule.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FICTION

Male-Female Trouble

"The Nature of Love," by H. E. Bates *(Little, Brown, 217 pp. $3.50), is a gathering of three long short stories by a talented British writer dealing with the affairs of some not altogether nice women.*

By Oliver La Farge

THE well-written trilogy H. E. Bates is offering under the name of "The Nature of Love," might, perhaps, be better entitled "The Nature of Desire," since there is in it little of love other than the magnetic attraction to each other of male and female, and the principal women of the stories have decidedly round heels. There is a partial exception in the first story, but there the sentiment of love hardly progresses beyond a rudimentary and formless stage. The stories do not constitute an inquiry into the nature of love: but then, if we ever start damning books for ill-fitting titles, what writer would go scot free?

The first story, "Dulcima," is something of a tour de force. Presenting us with an almost repulsive, mean-spirited heroine, having neither virtue nor passion, avaricious on a niggardly scale, it nonetheless convinces the reader that when this woman experiences something approaching real love, her character will change. Dulcima herself, painfully groping towards self-respect, dealing with sensations she cannot verbalize, is a fine study. The influence upon her of a partial release from drab hopelessness is handled well and with fine restraint. The story is a neat, credible triangle with a credible, tragic ending.

H. E. Bates—"Maugham and Conrad."

The other two stories are also on the tragic side, but less deeply so, since in neither does the central situation contain mutuality of love or equally sustained desire. The protagonists move in a sort of formal dance; the reader does not feel that truly great passion is present. He also knows, and feels that the main character should know, that from the outset the affair has no future.

We do not ask that every writer give us profound tragedy. There is no reason to believe that Mr. Bates was trying to do so, and he writes like a man who knows very well what he is doing. He presents us with intriguing situations in a variety of well-presented settings, builds up his characters with many small, perfectly placed brush-strokes, and tells a smooth, rounded story.

The last of the three is laid in Malaya, but that is not why the writing carries a suggestion of Maugham and back of that a faint reminiscence of Conrad. It is in the technique, the manner in which detail is applied, and the sophistication of the writer himself. The storytelling is in the best of the English tradition, and has a notable quality of neatness.

In this age of brief, hurried stories tailored to the preferences of slick magazine readers, it is a pleasure to settle down once more to full, unhurried narrative underlaid by a good raconteur's development of background. The 4,500-word taboo that afflicts much American short-story writing enforces undernourished tales, notable chiefly for the cleverness of their condensation. Those writers who escape that limitation in the little and special magazines seldom have the technical skill to make good use of their freedom. The art is in the many details every one of which serves a useful purpose and all of which hold the reader's interest. Out of them come real characterization and the priceless illusion of reality.

"The Nature of Love" is grown-up writing for grown-ups, the work of a real craftsman.

Howard Swiggett—"top-echelon scrimmage."

Executive Wooing

"The Power and the Prize," by Howard Swiggett *(Ballantine Books, 326 pp. $3.50), is a novel about high-echelon business, with special emphasis on an American named Cleves Barwick, who undertakes a big deal and an unorthodox romance in London.*

By James Kelly

AT A certain elevation (call it the guaranteed security line), bread-winning stops being an occupation and becomes a sport. Mallory's *mystique* of mountain climbing can then be adapted with few changes to Big Business. Why climb? Because it's there. Because duels, jousts, and armed crusades no longer provide a simple safety valve for virile energies. The summit becomes merely an incident of the upward race, as Howard Swiggett makes clear in "The Power and the Prize," a biography of an Anglo-American business deal.

Drawing freely upon his own triple-threat career as tycoon, historian, and writer of adventure tales, Mr. Swiggett intended to bring us human as well as corporate personalities, romance as well as economics. Using the same playing field as Cameron Hawley's "Executive Suite" and Nigel Balchin's "Private Interests," Mr. Swiggett's novel offers a more panoramic view of the top-echelon scrimmage for power. Tough-minded executives can be just as quixotic, can sink just as deep in romantic quicksands as lesser mortals, he tells us. Out of their Oxford gray uniforms, they are just as vulnerable and not more intelligent in their encounters

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

with wives, mistresses, and other social responsibilities.

In analyzing the human subtleties of a corporate deal and in glimpses of behind-scenes business routines, Mr. Swiggett is at his persuasive best. He has the "feel" of his subject, and reports it in crisp, documentary style. Characters talk and act of their own volition, though sometimes startlingly, and suspenseful effects are bolstered by involvement of engaging sideline people who "only stand and wait."

As the central personage of all this, Cleves Barwick is an appealing figure. A bachelor, age forty, second in command of the huge Allied Materials Corporation at $50,000 annual salary, Barwick makes his first appearance as head of Allied's three-man mission to London. Purpose: to get control of a new metal process which will "make every smelter in the world obsolete." Back in New York, Chairman George Salt, Barwick's patron saint for most of his career, waits impatiently for results. So do the wives of Barwick's travelling companions, assorted lesser executives, and a mistress or two. Beautifully illuminated sparring with the well-bred Englishmen comes to no decision during a week or so, and it's decided to shift the locale to New York. But elapsed time has been enough for a dazzled Barwick to propose marriage to an insolent, penniless, beautiful refugee musician named Rachel Linka and for his two friends to make disastrous romantic attachments.

As might be expected, Chairman Salt breaks with Barwick in high dudgeon when the irregular betrothal is reported. To Salt, despite his own dubious domestic arrangements, Barwick has violated his trust. From this point onward, the two men are united only by their dealings with the Englishmen. Torn between his personal fight for control of Allied and his heedless desire for Rachel, Barwick at last breaks out of his career cocoon. Tasting life on his own terms, the young prodigy nimbly juggles business, romantic, and spiritual dilemmas until that final pinnacle—a staged directors' meeting.

Whether or not the reader believes that tycoons are small boys at heart or that a tourist's infatuation can set up this kind of business chain reaction, he will respect Mr. Swiggett's handling of the idea. "The Power and the Prize" deserves the attention it will get. The publisher agrees, for this novel marks the first original hard-cover venture of a firm which started with paper-back originals. So does The Reader's Digest Book Club which has made it the choice for July.

Serious Frivolity

"The Tunnel of Love," by Peter DeVries *(Little, Brown. 246 pp. $3.50) is a light comedy about those Babbitts of Bohemia, the Pooles, and their attempts to create a family by fair means or foul.*

By Al Hine

FOR some years Peter DeVries has been an ornament of *The New Yorker*, his name appearing usually in the back of the book, attached to short bursts of the type of humor many people still buy *The New Yorker* for, in inertial defiance of the fact that such fare has long since largely disappeared from its pages. Mr. DeVries is a man with a scandalous addiction to wild puns and wilder rump-sprung aphorisms. In "The Tunnel of Love," one of the funniest novels to come along in any season, he uses his puns and fantasies to mask a sometimes frighteningly keen observation of suburban and creative mores in one of those southern Connecticut communities populated by the Babbitts of Bohemia.

This is the incredible story of Augie Poole, an unsuccessful cartoonist who cultivates sedulously all the vices of the great artist in the hope that somewhere along the way talent may rub off on him. And the only talent that does is a gift for gag-line writing which he scorns. This is the story of his wife Isolde Poole, who longed to complete her home life with a child, and of her and Augie's canvassing of the various adoption agencies. It is also the story of the Poole's neighbors, the narrator and his wife Audrey, who find themselves hopelessly enmeshed in Augie's and Isolde's affairs, from seduction to adoption and back again, full circle so to speak. And you will also meet Terry McBain, the very model of an ambitious literary lass; Cornelia Bly, a fertile but imperturbable abstract artist, and many others.

About the only beef I have with the book is its totally unnecessary use of a flashback technique when it could have been told just as amusingly and more simply for the reader in chronological sequence. But I have given up dreaming that protests on this score can do any good; there is a publishing belief that the straightforward narrative is old hat and that one must always work a story back from the middle. Still, I'd give a pretty to know whether Mr. DeVries didn't write his book as a chronicle and then shake it into less intelligible form to placate editorial taboos.

Aside from this minor and hopeless gripe, I was happily and sometimes helplessly amused from beginning to end. Mr. DeVries is not a man who believes in letting his reader rest and he is also a man intoxicated completely by the fun one can have with words, juggling them himself, reporting with a sharp ear the monstrous and mirthful sentences one hears everywhere from the 5:15 to the rumpus room. If for no other reason, I should cherish "The Tunnel of Love" for one remark made by the narrator's wife. Apprised that the extra-marital affair of a friend has been blessed embarrassingly with issue, she says: "Well, people sleep together with their eyes open."

I know that some readers will find this book too rich, too carelessly tumbling with antic humor; others may find it too playful. For the latter, Mr. DeVries has supplied his own rebuttal: "The mind has its own shock absorbers when emotions are under stress. It is only to dense natures that one need apologize for frivolity—others know it sees intelligence through."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Small-Town Claims

***"A Pride of Lions," by John Brooks** (Harper. 305 pp. $3.50), analyzes a young man's attempt to break away from the little world in which he was raised.*

By Charles Lee

JOHN BROOKS, who is remembered for "The Big Wheel," a fine first novel about life on a newsmagazine, now has another fine one called "A Pride of Lions"—a story about a young adult's discovery of certain aspects of his own maturity. The young man is Tom Osborne, an able editor of a New York publishing firm. He has outgrown his Princeton past and he has survived a luckless love affair, but he has not yet made peace with the folks back home, to whom he is now an outsider, or with the pathetically arrogant little Jersey city that has such tenacious claims upon his memory.

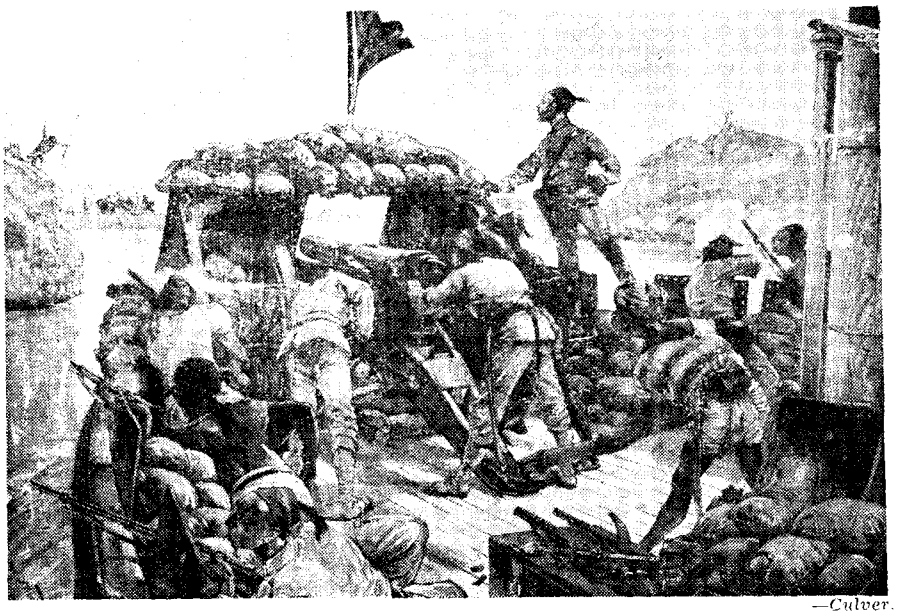
East Bank (surely Trenton?) is really two places in one. Part of it is commercially enthusiastic, looking forward with pride to the big changes that must come with the development of the new oil refinery. The other part looks backward, with pride, at East Bank's history and monuments; it is moribund but defiant; it is strong in principle but deficient in good sense, for its own most sanctified traditions are the radicalisms of the American Revolution.

The Osborne clan is the last stronghold of the ancient tribe. It is snobbish, bigoted, confused, and yet a little wonderful, with "a legacy of memory" that it preserves without wholly comprehending. When Tom returns to it he is at once caught up in its trivialities and splendors, though he does not recognize these latter until he is ready to leave. He is smothered by Osborne talk (sometimes the Osbornes sound as if they are rehearsing for a Tennessee Williams play). He is treated with exasperating condescension: his mother swaddles him with demure gentilities; his father, suffering from a serious heart condition, fences him out with formalities; his uncle pricks him with the privileged insolences of old age.

Tom's problems involve the dangerous risk his father gallantly runs in leading the doomed struggle against the new refinery; the presence in East Bank of the girl he once loved, now widowed; the resolution of his love affair with a girl in New York; and the understanding he must develop

(*Continued on page* 31)

PERSONAL HISTORY



—*Culver.*

Gordon attacked by the Mahdi: "he thought the body a vile imposition."

The Empire's Executant

***"Chinese Gordon," by Lawrence and Elisabeth Hanson** (Funk & Wagnalls. 256 pp. $4), is a biography of one of the strangest pillars of Queen Victoria's Empire, Charles George Gordon. Below it is reviewed by George Dangerfield, author of "The Bengal Mutiny," "The Strange Death of Liberal England," and other books.*

By George Dangerfield

THE conventional verdict on Charles George Gordon, the British general who was slain at Khartoum in 1885, may be found in a footnote in R. C. K. Ensor's "England: 1870-1914." "He was perhaps the finest specimen of the heroic Victorian type—a Bible-taught Evangelical, fearless, tireless, incorruptible: following the call of duty through fields of desperate adventure."

Lawrence and Elisabeth Hanson's "Chinese Gordon" turns this well-intentioned verdict into an ironical joke—the sort of unconsciously bad joke that is so often inscribed on tombstones and sepulchral monuments. Gordon was evidently fearless, tireless, and incorruptible; but to say that he "followed the call of duty" is to palliate—indeed, to pass over—his peculiar notions of the nature of "duty." Gordon's "duty" had little to do with the Empire, or the Queen, or the War Office, or trade, or the flag. It consisted in discovering and obeying the Will of God; and the Will of God, strangely enough, usually coincided with the wishes of General Gordon. Gordon's deepest wish was for a violent, honorable, and conspicuous death.

The Hansons have pointed out that there were strong homosexual tendencies in Gordon. Was his rigid self-manufactured religion a distortion of these forbidden tendencies? Or was it contrived in order to suppress them? Were they so great a burden that he sought relief in death? Or did he invite death because it represented the ultimate, delirious assault upon his person? The fact that he was a high-minded Victorian gentleman makes the problem all the more undecipherable. All one can say is that he thought of the body as a vile imposition, a gross barrier between the spirit and its God.

There is certainly nothing original in this concept of the body; but when it is conceived by a man of action, who loves danger and fighting for their own sake, and who is by no means deaf to the insinuations of fame, it may produce some original effects.

In his campaign against the Taipings in China, in 1863-1865, Gordon invariably led the way into the thickest of the battle, smiling his charming boyish smile, and armed only with a light cane. On a mission to the Emperor of Abyssinia in 1879, having deliberately provoked that potentate into threatening him with

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

instant death, he replied, "You would confer a favor on me."

IT is unlikely that such a man would fit into anything but a posthumous niche in the structure of the British Empire. He was the sort of military person—brilliant, independent, rebellious, hyper-critical—whom the Empire, as a huge business enterprise, instinctively mistrusted; preferring (and the preference was no doubt a sound one) to be served whenever possible by less dashing but more obedient soldiers, who could be trusted not to look beyond their own noses.

After his Chinese campaign Gordon's military employments were either futile or absurd, and he was at length about to enter the grisly service of King Leopold II of the Belgians when the imperialists in Mr. Gladstone's Cabinet realized that he might be just the man to force Mr. Gladstone into taking more positive action in Egypt and the Sudan. He was ordered to proceed to Khartoum, then threatened by the Mahdi's armies, and "evacuate" it, in the belief that he would disobey his orders and stay there, which is just what he did. Mr. Gladstone, rather tardily realizing that he had been tricked, managed to delay relief operations until it was too late to rescue Gordon. In the meantime Gordon's incorrigible body conducted a wonderful defense of the besieged city. But Gordon got rid of it at last, in a truly heroic, genuine, and paradoxical manner, standing on the steps of his battered palace, and smiling a contemptuous defiance at the Mahdi's spearmen.

The relation between a business-like Empire and such a man as Charles George Gordon, properly studied, would make an unusually depressing theme; and it is not surprising, I suppose, that the authors of "Chinese Gordon" have declined to meddle with it. Their narrative, which grows more and more staccato until at last the text seems buried in a forest of exclamation-marks, is rather clever, quite shallow, and extremely exciting. They have not really placed their hero in his historical context, but they have described his extraordinary adventures with much skill; and they have at any rate outlined the psychological problem which was present at every turn of his frantic career. To outline, of course, is not to solve; and Gordon remains an enigma. But an enigma is commonly more agreeable than an epitaph; and the Hansons' book has done General Gordon a better service than anything which might be written in the spirit of Mr. Ensor's footnote.

Two Dolts in the Crimea

"The Reason Why," by Cecil Woodham-Smith *(McGraw-Hill. 287 pp. $4), is a skilled literary artist's examination of the personalities and the factors that made a disaster of the Light Brigade's famous charge.*

By Helen Beal Woodward

THE melancholy truth was that James Brudenell, seventh Earl of Cardigan, was an ass. His good looks were dazzling. "He was tall, with wide shoulders tapering to a narrow waist, his hair was golden, his eyes flashing sapphire blue, his nose aristocratic, his bearing proud." But, alas, "his glorious golden head had nothing in it." All who met him were impressed by his dash, his gallantry and courage, and his unusual stupidity.

In "The Reason Why," Cecil Woodham-Smith has sought the tangled origins of an event which must rank as one of the bravest and stupidest in military history: the advance of the Light Cavalry Brigade into a valley studded on three sides with Russian artillery, at Balaclava in the Crimea, September 20, 1854.

"Theirs not to reason why," wrote Tennyson of the Light Brigade's "noble six hundred"—

> Not tho' the soldier knew
> Some one had blundered

—but there were reasons which made the tragic blunder inevitable. Mrs. Woodham-Smith has found them in the personalities of the British commanders, in their complicated relations to each other, in the purchase system which made it possible for a rich novice to buy command of a regiment over the heads of experienced officers, in the Army's snobbish contempt for officers with records of service in India.

Underlying all the other reasons was the social climate of England itself and the extraordinary position of the British peer in the first half of the nineteenth century. His was "a world unimaginable today," a world out of a Ouida novel. "Flattered, adulated, deferred to, with incomes enormously increased by the Industrial Revolution, and as yet untaxed, all-powerful over a tenantry as yet unenfranchised . . ."

Both Lord Cardigan, who led the Charge of the Light Brigade, and Lord Lucan, his immediate superior, owed their military rank to their wealth and connections. How the two came to hate each other and how their hatred flowered in the fatal misunderstanding at Balaclava, Mrs. Wood-

The Earls of Cardigan and Lucan—"flattered, deferred to, and as yet untaxed."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ham-Smith has told in a book as enthralling as a fine novel, as closely reasoned as a good detective story, and as impeccably documented as her own "Florence Nightingale."

Offhand, an unsuccessful British military maneuver a century old would not appear to be a subject likely to interest the average unmilitary American. But Mrs. Woodham-Smith's skill erases the century. One reads with a suspense that is no less for knowing the outcome, and the question of whether or not Private Schine evaded K.P. duty seems for the moment of far less urgency than whether Lord Raglan, the British commander-in-chief, will stop favoring the absurd Cardigan over the dour but conscientious Lord Lucan.

Although "The Reason Why" must have grown out of the research for "Florence Nightingale," the two books overlap only in a paragraph or two, when the author states her conviction that the Crimean War ushered in a new age in Army reform and the status of the private soldier. Up to that time the enlisted man had been regarded as "a dangerous brute." During this war, newspapers for the first time reported his heroism: with the Crimea began the legend of G.I. Joe.

"Florence Nightingale" was a superb, but on the whole conventional, biography. "The Reason Why" is a little unconventional masterpiece of creative history. In it we see Lord Cardigan riding into the valley of death. He rides "quietly, at a trot, stiff and upright in the saddle." Instead of sharing the hardships of the campaign, he has been living on his yacht, and his wardrobe shows it. The sunlight blazes on cherry red and royal blue and gold-laced pelisse. All about him the valley is banked in smoke and flame. Behind him the brave men of the Light Brigade are closing ranks as they meet death in perfect order, but Lord Cardigan never looks back. In his mind there is room for but one furious thought: a fellow named Nolan, a mere aide-de-camp, is trying to take command of the Brigade away from him.

The entire book is aimed at that moment of Cardigan's supreme gallantry and colossal self-absorption. Mrs. Woodham-Smith is far too clever a writer to clang a symbol, and we are left to draw our own analogies. Was it aristocratic England that rode that day so splendidly and stupidly toward destruction? Or was it simply Lord Cardigan, who would survive to make an ass of himself in public for a dozen years to come?

Lords Cardigan and Lucan—who were brothers-in-law, by the way—both appear in the book's illustrations.

Friend of All Vice

"A Rake and His Times," by John H. Wilson *(Farrar, Straus & Young. 280 pp. $4), is a biography of George Villiers, Restoration man of letters who dissipated his talents in gaudy living at the courts of Charles II and Louis XIV. Professor William W. Appleton of Columbia University, our reviewer, is the author of "The Cycle of Cathay."*

By William W. Appleton

THE rake's progress affords perennial fascination, and none more than that of George Villiers. His descent from the man of fashion—tall, robust, in a cloth-of-silver coat on which blazed the diamond star of the Garter—to the ruined rake dying, "not as Pope wrote viciously, 'in the worst inn's worst room,' but in the best bedroom of a substantial farmer," makes the subject matter of John H. Wilson's book, "A Rake and His Times." His adventures in love, literature, and politics, both at the court of the Prince d'Amour, at Whitehall and the Roi Soleil at Versailles, Mr. Wilson has chronicled admirably.

Today Villiers lives chiefly not through history but through literature. He survives not so much because of his own "Rehearsal," in which he pilloried John Dryden and the then fashionable heroic drama, but because of Dryden's satiric portrait of him as Zimri in "Absalom and Achitophel." The great Duke of Buckingham, "chemist, fiddler, statesman and buffoon," has shrunk to a footnote.

Mr. Wilson's study of the spectacular career of the most conspicuous adornment of the court of Charles II has vivacity and sound scholarship to recommend it both to the general reader and the specialist. A succession of earlier studies, particularly those devoted to the Court Wits and Nell Gwyn, has thoroughly familiarized him with the period. In the delightful first chapter he transplants the reader to Restoration London and guides him on a Baedeker tour.

Yet the essential quality of Villiers eludes him. Villiers's personality was a highly paradoxical one. Sidney Smith's observation that his pupil George IV would become the First Gentleman of Europe, the greatest rake, or possibly both, shows an awareness of the duality which has often characterized the man of fashion. This same quality, coupled with Villiers's restless vitality and wide interests, poses a series of obstacles for his biographer. He will not sit still long enough for his portrait to be painted. He fidgets and strikes a new attitude before the artist can fix his personality either on canvas or on paper.

—Culver.

The great Bucks—"restless vitality."

Mr. Wilson's decision to minimize the early part of Villiers's life has not helped to clarify his problem. The book opens with the great Bucks already deeply committed in the games of love and politics. He plunges into pleasures of dissipation and the dizzying maelstrom of statecraft with equal zest. In both he was destined to be ruined. His prolonged affair with Lady Shrewsbury ended disastrously; in politics he proved no match for a cold and seasoned professional.

The motive behind this drive for power and its ultimate aim Mr. Wilson cannot fully explain. Quite justly he stresses Villiers's surprisingly and consistently liberal attitude, though to conclude that, "He was born a millennium too soon for the realization of his greatest dream, 'a true and perfect liberty of conscience.'" seems like an overstatement. Dryden's estimate of the fickle nature of Villiers makes perhaps the best apology for Wilson's inability to capture the quintessence of his Protean subject:

> A man so various that he seemed to be
> Not one but all mankind's epitome.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

On Your Toes!

"Balanchine's Complete Stories of the Great Ballets," by George Balanchine *(edited by Francis Mason. Doubleday. 615 pp. $5.95), besides providing the handbook features promised in its title, contains the considered opinions of one of our leading choreographers on a wide variety of ballet topics. Edward Denby, our reviewer, is author of "Looking at the Dance."*

By Edward Denby

TOWARD its last fifty or sixty pages "Balanchine's Complete Stories of the Great Ballets" offers a document of unique interest. It is like spending a long placid afternoon with George Balanchine, hearing him asked many questions, and afterward being able to remember all his answers. The topics he deals with are grouped in sections headed, "How to Enjoy Ballet," "How I Became a Dancer and Choreographer," "Ballet for Your Children," "Careers in Ballet," "Notes and Comment on Dancers, Dancing, and Choreography." The professional views of so eminent an artist in any case command attention; in Balanchine's case they are expressed with a disarming grace. He keeps to simple words, to useful knowledge and lucid ideas; and there are many little jokes.

What he says about children is bright with a sense of their presence, their kind of attention, their individual being. One becomes aware of his faith in the strength of anyone's personality. Classic technique and classic good manners, one gathers, like the discipline of a game with clear rules, allow a personality to develop its gifts and powers, which are sometimes those of an artist.

When he speaks of dancing, Balanchine defends a "cold style" on the ground that in some dancers it becomes as beautifully expressive as a "fiery" one in others. The same role can often be danced either way. But the particular gift of a ballet dancer should be powerful enough to express itself in the discipline of classic clarity. Generations of dancers have perfected this "effortless" clarity; people remember a dance so danced, and that is a pleasure.

A dancer must have a floor. Balanchine implies a great deal when he speaks of the score as a "floor for dancing"; and elsewhere, of the long rhythms a composer can construct on which a choreographer builds. We all know the theatre force of buoyant dance rhythms amply sustained. A dance ballet goes so far as to take the whole musical drama of a score for its subject-matter—as a story ballet on the other hand takes a plot, or a mood ballet takes a special atmosphere. But the point of a dance ballet is no more abstract than that of any other kind. The point of any ballet is to project in a spacious rhythmic flow aspects of the human gesture which in its unconscious expressiveness constantly surrounds us all, and which a choreographer teaches himself to distinguish and to remember. One might add that a dancer does, too.

Speaking technically of the expressive basis of choreography, Balanchine notes the fact that movements have certain family relations that impose their own laws. As an artist he says: "Choreographic movements are used to produce visual sensations. . . . In everyday movements there are important visual dynamics. . . . People in love all over the world have a certain sweetness and tenderness in the way they look and talk and touch. A choreographer notices this and finds movements to portray not the romance of A and B, but romance in general. . . . He uses his technical proficiency to express his essential knowledge. Talent, inspiration, and personality are not sources which come to an artist in a flash and go away; they are the accumulated result of all he has ever done—the stories he heard as a child, the art he has enjoyed, his education, his everyday life—and are always with him capable of being reached by his technical ability and transformed into dynamic designs of the utmost intensity."

Balanchine's remarks are accurate on a wide range of useful topics. Impersonation, glamour, savage obscurity, exaltation, the transport of beauty, these aspects of ballet he does not discuss; they are present in his thought as gifts of dance; it is as if faced by these magnificent powers he preferred not to speak of them confusingly. He says with a kind of smile, "Writing about ballet is difficult for men, even talking about it is difficult for me; if I were a writer I should not be a choreographer."

The major portion of the book describes the stage action of about a hundred ballets danced here recently by local or foreign companies, and of some others. Here Balanchine often provides better publicity for other choreographers than for himself. The book is abundantly illustrated, has interesting historical pages, and other features. It has been edited with imagination by Francis Mason.

—George Platt Lynes.

George Balanchine and charges—"bright with a sense of [children's] presence."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—From "World Dance."

Art of the Body

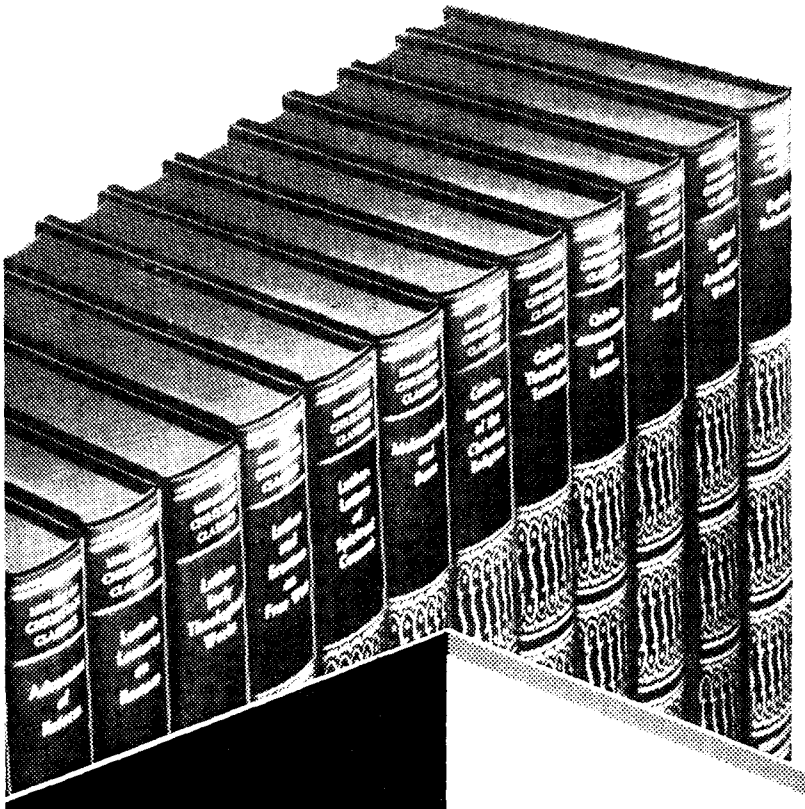
"World Dance," by Fernau Hall *(A. A. Wyn. 470 pp. $8), offers the convictions and notions on ballet and other choreographic forms of a British scholar with a wide background in the field. Rosalyn Krokover, who reviews it here, is dance editor of the* Musical Courier.

By Rosalyn Krokover

FERNAU HALL is a British scholar of the dance who has himself been a dancer in a variety of companies. He also has been an actor and stage manager, producer and business manager, dance critic and author.

Fortunately, whatever his deficiencies as a literary stylist, Mr. Hall is a man of taste. In this book he has undertaken a tremendous job, and has completed it with integrity and distinction. This job consists, for the most part, of a survey of virtually every major dancer, company, choreographer, and trend since 1875. Although ballet is stressed, many forms of dance are present. Graham, Wigman, Jooss, ethnic and nationalist dance, Duncan, Laban, Dalcroze, Delsarte—all these and more are discussed, together with their action and interaction on ballet.

Mr. Hall may be opinionated, but through every line breathes his great



Two new volumes in THE LIBRARY OF CHRISTIAN CLASSICS

26 volumes which will bring to modern readers the great writings of Christianity from the Early Fathers through the English Reformation.

VOLUME III
CHRISTOLOGY OF THE LATER FATHERS
Edited by EDWARD ROCHIE HARDY. Selections from three major theologians of the 4th century, and important early Christian creeds and documents. *$5.00*

VOLUME XXII
CALVIN: THEOLOGICAL TREATISES
Edited by J. K. S. REID. Calvin's astonishing versatility is shown in these writings, some of which have never before been published in English. *$5.00*

PREVIOUSLY PUBLISHED

Vol. I—Early Christian Fathers
Edited by Cyril C. Richardson *$5.00*

Vol. XXIV—Zwingli and Bullinger
Edited by G. W. Bromiley *$5.00*

Vol. VI—Augustine: Earlier Writings
Edited by J. H. S. Burleigh *$5.00*

Vol. XIV—Advocates of Reform: From Wyclif to Erasmus
Edited by Matthew Spinka *$5.00*

At all bookstores,
THE WESTMINSTER PRESS,
Philadelphia 7

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

love for the dance and his hope for its future. His observations are keen and often biting. It might be that many readers on finishing the book will put it aside and snort: "Well, who and what *does* he like?" And they might have a point, for Mr. Hall is a severe critic whose standards are somewhat stratospheric.

But we need critics with high standards; and Mr. Hall's book, if read with an open mind, will raise many pertinent questions about the esthetic policy of many living choreographers, and about the artistic policies of many companies. He even throws an alarming light on so apparently stable an organization as Sadler's Wells. Artistic direction is something that interests him intensely, and Mr. Hall points the moral that a company generally fails because of the inadequacies of its directors.

This reviewer will go out on a limb by saying that, even with its faults, this is the most provocative, adult, objective book of its kind that has appeared in America. It is most refreshing to come across a balletomane who is completely unimpressed by reputations, who ignores all the fashionable, à la mode thought about the subject, who hates the chi-chi elements that have penetrated the art, and whose basic esthetics are sound. He may occasionally sound a Cassandra note; but, when we look around and see the sorry state of ballet in this country who shall say that Mr. Hall is wrong?

Ballet Note

BALLET HODGE-PODGE: Cornelius Conyn, not too well known in this country, was a ballet and art critic in Paris for the Dutch press and since the war has lived in Australia. His **"Three Centuries of Ballet"** (Elsevier Press, $6.50) was originally published there in 1948. The present edition is augmented, with considerable revision.

Mr. Conyn has intended this book for the beginner, to those "who are interested in the story of the development of various dance styles throughout the last three centuries." Well and good; but such a scheme demands a degree of integration that the author does not possess. He skips from subject to subject in what can be described only as a haphazard fashion. Plenty of facts are present, nearly all of them accurate; but the way they are organized leaves one rather dizzy.

It may be that Mr. Conyn has attempted too much. The reader is left at the end with a mass of uncorrelated names, dates, works: a big tapestry without a unifying design.

—R. K.

ARMS AND THE MAN

—Wide World.

General Dean at Freedom Village—"acquiring an education."

The General Who Survived

"General Dean's Story," as told to William L. Worden *(Viking Press. 305 pp. $5), is Major General William F. Dean's account of his three years as a prisoner of the North Koreans. Below it is reviewed by Gordon Harrison, military critic of the* Detroit News.

By Gordon Harrison

THE FULL QUALITY of "General Dean's Story" is savored slowly. It is first of all a fascinating narrative of what happened to America's most famous prisoner of war told fluently by a man who has evidently no interest but to remember truly.

Fortunately, General Dean remembers a lot more than just what happened. In the bitterest days of his captivity he remained a keen observer of the country and the people he was forced to live with for three years. Even the men who submitted him to prolonged and brutal questioning shortly after his capture emerge as remarkably defined individuals. For one, a Colonel Kim, General Dean confesses an undying hatred for reasons which the account makes quite clear, yet Colonel Kim is not hated to the exclusion of being understood. The lesser characters that peopled the half-world of flight and prison are seen with humor and compassion. Although the series of little portraits—of farmers, guards, small boys, jeep drivers—does not pretend to be a picture of the Korean people, General Dean, without effort and seemingly without art, has taken a novelist's sampling of an alien culture. Since the Korean mind is one of the imponderables with which American policy must reckon for some time to come, the light here thrown on its working by itself makes "General Dean's Story" important reading.

For most readers, however, the truly rewarding experience will be the privilege of getting to know General Dean himself—a warm, honest, completely unassuming man. In October 1947 he was sent to Korea as military governor, a post he held until the occupation officially ended in the summer of 1948. When, almost two years later, he was ordered back to fight as commander of the 24th Divi-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

sion, he comments with characteristic directness: "I knew quite a bit—although not as much as I thought—about the Korean people and geography." He went into war with a certain cockiness of a general well trained for his task, tough and brave, and backed by the American tradition of victory. He carried with him, too, the humility of a thoughtful man with a sense of humor. As it turned out, that quality of mind served him better than the stars. For a few days he was a general fighting against odds to stem the North Korean invasion. For three years he was Dean surviving and acquiring an education.

Some generals have won and told how; some have lost and said why. General Dean has added a new dimension to generalship and the literature of generalship by writing almost 300 pages in which there is not one word of self-justification. He is anxious to establish the record on only one point: that he did not willingly surrender. The point is fully made by an unvarnished account of the facts. After thirty-five days of wandering behind enemy lines, mostly by himself, he was betrayed and overpowered. Thereafter, when escape might have been feasible he was too sick to make the attempt. Even his portion of the adventure General Dean refused to make heroic. Of the early days of the trek to get back to United Nations lines when he was accompanied by a Lieutenant Tabor, Dean writes: "I know we had no food and that we did keep going, but the rest is just a haze of weariness, trying to get to my feet and failing without help, and everlasting stumbling along one trail after another. Tabor must have kept us both going by will power, because I don't remember having any."

The general comments freely on his own blunders with an amused exasperation. He boasts of his prowess with a fly swatter and at chong-un, a Korean chess game he learned to play with his guards. But the courage with which he endured his fate, resisted intimidation, and preserved his large love for his fellow man receives no emphasis of any kind, even the emphasis of self-conscious deprecation.

The modesty of General Dean is matched by that of his literary collaborator. William Worden insists that his contribution has been little more than to remove the pauses and repetitions from the general's dictation. Whatever in fact Mr. Worden was called on to do, the collaboration is completely successful. There are no false notes of style or substance to interrupt the conversational flow of reminiscence.

"to put it mildly,
THE FINEST NOVEL OF 1954"
— LEWIS GANNETT, Herald Tribune

The Dollmaker

By

HARRIETTE ARNOW

author of *Hunter's Horn*

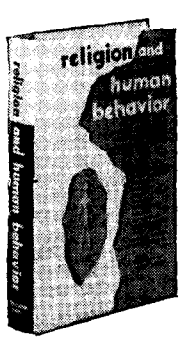
"MORE PERCEPTIVE THAN EITHER DREISER OR FARRELL."
STERLING NORTH, *World Telegram & Sun*

"CERTAIN TO RANK AS ONE OF THE FINEST OF 1954."
ORVILLE PRESCOTT, *New York Times*

$5.00 at all bookstores

The Macmillan Company
60 FIFTH AVENUE, NEW YORK 11, N.Y.

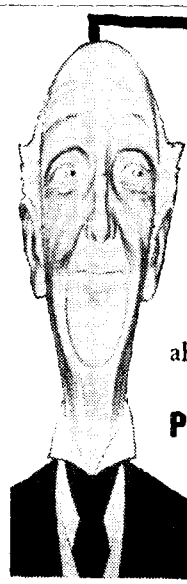
NEW TRENDS TOWARD SECURITY IN THE H-BOMB ERA



- KARL MENNINGER
- BONARO OVERSTREET
- CARL BINGER
- SEWARD HILTNER

and 10 other scientists and religious leaders show how psychology, psychiatry and religion now work together. **RELIGION AND HUMAN BEHAVIOR** reveals new, tested ways toward psychosomatic adjustment, self-acceptance, greater emotional maturity. SIMON DONIGER, *editor*. (Pastoral Psychology Series) *$3.00 at your bookstore or direct*

ASSOCIATION PRESS
291 Broadway, New York City 7



Announcing
THE RETURN OF
JEEVES
The new novel about *the* gentleman's gentleman, by
P. G. WODEHOUSE
$3.50
Simon and Schuster

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Sells 95 Stories and Novelettes

"The introduction you gave me to your editor friend, resulting in my assignment to do a novel for him monthly, is appreciated, especially since I finished my N.I.A. Training. To date now, I have sold 95 stories and novelettes to 20 national magazines."—Darrell Jordan, P.O. Box 279, Friendship, New York.

How Do You Know You Can't Write?

HAVE you ever tried?

Have you ever attempted even the least bit of training, under competent guidance?

Or have you been sitting back waiting for the day to come when you will awaken all of a sudden to the discovery, "I am a writer"?

If the latter course is the one of your choosing, you probably **never will write.** Lawyers must be law clerks. Doctors must be internes. Engineers must be draftsmen.

That is why the Newspaper Institute of America bases its writing instruction on journalism—continuous writing—the training that has produced so many successful authors.

Learn to write by writing

Newspaper Institute's New York Copy Desk Method starts and keeps you writing in your own home. You receive actual assignments, just as if you were at work on a great metropolitan daily. Your writing is **individually** corrected and constructively criticized. Under such sympathetic guidance, you will find that instead of vainly trying to copy some one else's writing tricks, you are rapidly creating your own distinctive, self-flavored style—undergoing an experience that develops your talent, insight, background and confidence as nothing else could.

Many potential writers become awestruck by fabulous stories about millionaire authors and, therefore, give little thought to the $25, $50 and $100 or more that can often be earned for material that takes little time to write—*stories, articles on business, fashions, travel, current affairs* homemaking, local, club and church activities, etc.—things that can easily be turned out in leisure moments.

A Chance to Test Yourself—FREE!

Our unique Writing Aptitude Test tells whether you possess the fundamental qualities necessary to successful writing—acute observation, dramatic instinct, creative imagination, etc. You'll enjoy taking this test. The coupon will bring it FREE, without obligation. Newspaper Institute of America, One Park Avenue, New York 16, N. Y. (Founded 1925). (Licensed by State of New York)

FREE NEWSPAPER INSTITUTE OF AMERICA
One Park Avenue, New York 16, N. Y.

Send me, without cost or obligation, your Free Writing Aptitude Test and further information about writing for profit as promised in Saturday Review of Literature.

Mr. }
Mrs. } _____
Miss }

Address _____

City _____ Zone _____ State _____

☐ Check here if Veteran.

(All correspondence confidential. No salesman will call on you.) 61-E-804

Copyright 1953 Newspaper Institute of America

Music at MUSIC INN

6TH JAZZ ROUNDTABLE
A Festival of
FOLK, CARIBBEAN AND JAZZ MUSIC
Under direction of Marshall W. Stearns
President, Institute of Jazz Studies
AFTER TANGLEWOOD—THREE WEEKS FROM AUGUST 15 TO SEPTEMBER 6
Write Music Inn for details.
MUSIC INN, Lenox, Mass.

IF YOU ARE AN AUTHOR

of fiction, non-fiction or poetry, and have received rejection slips because you are an unknown, we can help you! We have 30 years' experience in publishing successful books and will design, print, promote, advertise and SELL your book. The cost is low; your royalties are high! For full details, write for free booklet.

COMET PRESS BOOKS 11 W. 42 St. N.Y.C.

HAYSTACK MOUNTAIN SCHOOL OF CRAFTS

Resident program of instruction in weaving, pottery, wood-design, blockprinting and painting.
June 28 to September 3
Apply, Director, Box 4, Liberty, Maine

Blunders in Korea

"From the Danube to the Yalu," by Mark W. Clark (Harper. 369 pp. $5), continues the report, begun in "Calculated Risk," of the man who commanded our occupation forces in Austria, served as chief of staff, and headed the U.N. command in Korea. Brig. Gen. S. L. A. Marshall, who reviews it here, is military editor of the Detroit News.

By S. L. A. Marshall

SOMEWHERE along in his travels between the Danube and the Imjim—he didn't get to the Yalu, really—Gen. Mark W. Clark lost the gift for seeing things penetratingly and writing of them pointedly which was his when he marched between the Tiber and the Po contemplating the writing of "Calculated Risk." The two end products are as unsatisfyingly different as if in his Italian campaigning he knew he would some day write a book and had best prepare for it, whereas in his Far Eastern experience the book was an afterthought.

"Calculated Risk" moved with almost military precision. Its judgments were clear even when controversial. The case for what he said was always tidily packaged, with efficient economy of language, sound organization of ideas, and a satisfying balance between straight reporting and philosophical reflection upon it. There were few loose ends left dangling.

None of these virtues may be unqualifiedly claimed for his latest summing up. It gets off to a beautifully brisk start as he describes how he gave Marshal Konev the strong-arm treatment during his time in Austria. Thrilling momentarily to the old Clark pace, the reader settles back. Thereafter, for most of its length, the book wallows around.

That is a great pity, for Clark as a soldier is one of the more significant figures of our day. The least reticent of our high commanders, he is also outstanding for the variety of his missions pertinent to the continuing world struggle. In the Far East he became the first commander forced to settle for a peace without victory; of the Washington attitude toward this in both Democratic and Republican Administrations, he says he was never asked what it would take to win but only how the war could be terminated.

Here is a background relatively qualifying an American to analyze the nature of the opposition and speak out on what must be corrected in us. But Clark doesn't get even half way through the thicket.

"I began dealing with the Russians," Clark writes, "confident that I would be able to get along with them though others failed. In this I was not alone."

The illusion was shattered by the lesson of firsthand experience. "There is no fair play in the Russians. They are liars, murderers, and cheaters and will stoop to anything to gain world domination." He said it of the Russians in Europe, and after dealing with Korean and Chinese Communists in the Far East, he became convinced that they are made of the same im-

—Acme.

General Clark gets directions in Livorno, Italy—"one of the more significant figures."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

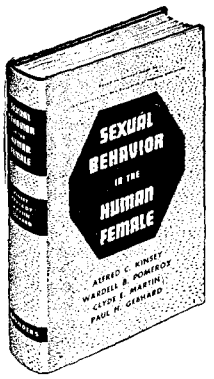
placably dreadful stuff. This is his main warning to Americans.

But in his look at our own profile, Clark falls far short of being forthright. He writes indecisively, as if he were either doubtful of his broad propositions, or fearful of wounding the tender feelings of his fellow Americans, both in and out of Government service. In his criticism of weakness in Washington which piled high our Korean blunders, or of the deficiency of the training requirement which we put on the average young American, or of Dr. Rhee as an ally, or of our military policy and methodology in general, there is an occasionally sharply-turned phrase, which is soon thereafter dulled or qualified. There is frequent spelling out of things which went terribly wrong or of the points of extreme vulnerability in our military armor. But there is almost no spelling out of the how and why. With the exception of a few luckless goats such as Generals Dodd and Colson, he is almost painfully ardent in praise of all of his military contemporaries, and but for a passing allusion to disagreements with the Joint Chiefs of Staff, one might suppose that none of our shortcomings come of things neglected or left half-done within the military establishment.

That implication simply will not wash. Take the Kojedo prison riots as an example. Clark makes much of them because they coincided with his arrival in the Far East. Placing the blame on the diabolical cleverness of the enemy and the weakness of the American administrator at the time, he altogether overlooks the root cause—the Army's disregard of its own prisoner-keeping procedures developed during World War II, the failure to insure control at the beginning, the unwillingness to allot sufficient personnel for that purpose, and an almost total ignoring of the problem by the main servants paid by government to direct psychological warfare.

The adverse situation built up by default because no one in particular was interested in looking at it. Of that indifference arose issues which compromised ultimately the American position at Panmunjom. The same would have to be said about the program for building the ROK Army. The need was self-evident in 1950 but those who tried to move higher authority in that direction were given a blank stare or a brush-off.

If a Supreme Commander's counsel is to serve the object of helping a nation to firmer ground, it should go to the root of such difficulties as were his. He says of it: "I write of those things which affected my job." But while he now and then cuts beneath the surface, he doesn't dig very deep.



What do you care about sex laws?

Maybe you *ought to* think a little bit about our laws concerning sex and sex offenders.

These laws are supposed to protect you: they don't always do that, and they are sometimes turned *against* ordinary citizens like yourself.

The Kinsey Report cites instances of how, and when, and where. Shouldn't you read it?

842 pages, $8.00. At any bookseller, or send order with remittance to

W. B. Saunders Company
W. Washington Square, Philadelphia 5, Pa.

DYLAN THOMAS

His last masterpiece portrays the circle of a spring day in a Welsh village—"an *Our Town* given universality." (*New Statesman*) "Nowhere is Thomas's delight in performing conjuring tricks with words more evident than in *Under Milk Wood* . . . the most gaily gruesome of bawdy rhetorical fancies." (London *Times*) With a frontispiece photo, a preface by Daniel Jones, and music for the songs. $3.00

A Play for Voices

UNDER MILK WOOD

The complete text published for the first time

New Directions

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review

Editor, NORMAN COUSINS

Chairman, Editorial Board, HENRY SEIDEL CANBY

Chairman, Board of Directors, E. DEGOLYER

Associate Editors, AMY LOVEMAN, HARRISON SMITH, IRVING KOLODIN

Assistant Editor, ELOISE PERRY HAZARD *Editorial Assistant,* PETER RITNER

Book Review Editor, RAYMOND WALTERS, JR. *Feature Editor,* ROLAND GELATT

Contributing Editors, JOHN MASON BROWN, BENNETT CERF, MARY GOULD DAVIS, HENRY HEWES, JAMES THRALL SOBY, HORACE SUTTON, JOHN T. WINTERICH

Publisher, J. R. COMINSKY *Associate Publisher,* W. D. PATTERSON

Contents Copyrighted, 1954, by The Saturday Review Associates, Inc.

Public Notice

IN ITS March 21, 1953 issue *The Saturday Review* published a review by Carlton F. Wells of "Webster's New World Dictionary." The review was unfavorable.

One year later, in the March 20, 1954 issue of *SR*, the publishers of the dictionary bought two facing pages to advertise the dictionary, citing a number of favorable comments from various sources, including *SR*'s own independently operated newspaper syndicate service.

Shortly thereafter the business and advertising department of *The Saturday Review* sent reprints of the two-page advertisement to educators and booksellers throughout the country. A letter by the business department of *SR* endorsing and praising the dictionary accompanied the reprint.

Inevitably and properly this has raised a number of questions about *SR*'s policy and method of operation. Which department of *SR* speaks for the magazine in matters involving appraisal of books? Do the editors authorize the business department to send out endorsements of books over the name of the magazine in connection with book promotion? Finally and basically, how does the letter affect *The Saturday Review*'s standing as a responsible journal of independent criticism?

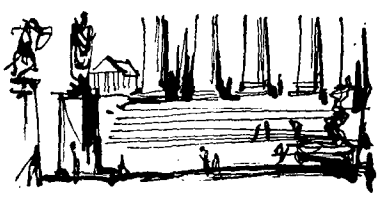
So that there need be no doubt or confusion about these questions, the editors wish to make the following statement:

So far as *The Saturday Review* syndicate is concerned, it is important to make clear that what is involved here is a service designed to bring news about books and authors to newspaper readers throughout the country. Book reviews sent to newspapers as part of this service are not those which appear in the magazine. They are independently written and are usually signed.

MUCH more serious, however, is the matter of the letter endorsing the dictionary sent out on the stationery of *SR* by the business department.

Here the editors emphasize that they stand behind Mr. Wells's review of March 21, 1953—as they must if the editorial integrity of the magazine is not to be impaired. Once *The Saturday Review* expressed itself editorially, no amount of book promotion or merchandising—not even by one of *SR*'s own departments—could change that fact. The editors were not consulted by the business department before the letter was sent out. When they learned of it the editors informed the business department that its action in this respect was unwise, inexplicable, and improper. In acknowledging its error the business department has explained that it was not its intention to arrogate editorial matters to itself, and that enthusiasm and zeal had apparently interfered with judgment. The business department concurs with the necessity of making this announcement, and has provided satisfactory assurances against any further intrusion on the editorial function.

—N. C.



Pulitzer Prizes—195

IN COMMON with the Geneva Co ference, the crisis in Indo-Chir the earthquake in Greece, the Color bo Conference of Asian Nations, t debate in Japan over rearmame and the hydorgen bomb itself, t news about the 1954 Pulitzer Priz was backed off most of the frc pages by the McCarthy-Army "hea ings." Even without this mammc distraction, however, it seems like that the current Pulitzer Awar would have been received withc controversial fireworks such as e livened many of the selections of p years. In fact, the present announc ment created something of a mood quiet satisfaction.

In fiction, there were a few pos bilities but no one towering nov and the Pulitzer Committee was w in its decision to pass. In histo Bruce Catton's "A Stillness at A pomattox" had already been accord general recognition as the best h torical title of the year, having be honored by the National Book Awa In biography, Charles A. Lindberg "The Spirit of St. Louis" was in eve sense a fine book. The editors a pleased that the Pulitzer judges not take too literal a view of the b graphical designation, for Mr. Lir bergh has presented a personal e perience rather than a full-len biographical or autobiographical p trait. In past years restrictions set by the Pulitzer Committee's own c egories had served to exclude dese ing books. We welcome the evide that the merit of individual books being considered above formal clas fication. In poetry, the award to Th dore Roethke, for his "The Waki Poems 1933-1953," was considered something of a surprise in that a la number of previous selections l been books by poets of long standi creating an impression that a po achievements over the years was important factor in the awards. Roethke, however, enjoys the este of many of his fellow poets e though his work has not been mainstream of recent currents.

In drama, there is real enthusia for the award to Mr. Patrick. "The Teahouse of the August Mo found both critics and public agr that a play of quality and rare sen tivity had come to Broadway. Patrick had something to say thro the dramatic form and said it in a that continues to satisfy large nu bers of theatregoers.

The editors offer their complime to the Pulitzer judges and their c gratulations to the winning auth

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

ARTHYISM IN PERSPECTIVE

SEEMS TO ME that Gilbert Seldes, with comments on the Murrow-McCarthy programs [*SR* April 24], is in error. ther with many of the best democrats bmit that this error proved, literally, l in Germany in 1933, and has already us dearly here.

he error is honorable, and it arises n a genuinely felt dilemma. But, I mit, it *is* an error to argue fine points bstract morality—and to remain im- nt. It is a tragedy, compounded of al cowardice in some cases and in- ctual fastidiousness in others, that McCarthys are not met head-on more n by the forces they directly threaten which are potentially so much nger. In McCarthyism we have an ediate personal threat, which must net or which will overwhelm us, not occasion for esthetic evaluation or osophical analyses.

is Edward R. Murrow's greatness he left his Olympus and entered the a. That, in addition, he did it effec- y and showed up the adversary for gmy is surely good news and not e for criticism. He placed McCarthy- in perspective and showed that it be effectively combatted.

e look ridiculous and are pathetically e if we pretend, like Mr. Seldes, to a ine isolation, as it were, above the mon herd.

WALTER HARTMANN.

bana, Ill.

OUGHTFUL ANALYSIS

SELDES'S THOUGHTFUL ANALYSIS of the lems arising from the Murrow tele- on Senator McCarthy posts a warn- that must be heeded by everyone a passion for justice too pure to ome unfair weapons even against symbol of unfairness, Senator Mc- hy. Wrongly used and uncombatted, technique could—as Mr. Seldes so ly points out—work irreparable age on individuals. I do not believe, ever, that we need deplore the fact Mr. McCarthy lacked television re- es comparable to Mr. Murrow's. Mr. ow lacked, as men of his standards always lack, the resources conceiv- only to the McCarthys—the vilifying ndo, the inaccessible "records", ements," "lists." Mr. McCarthy or ackers could buy talent equal to Mr. ow's; they could not buy what was r there—justification for what the arthyites, if unchecked, will do to pirit of America. *There,* many of us ve, stalks no ghost but a hideous bility.

ELIZABETH R. KINGSLEY.

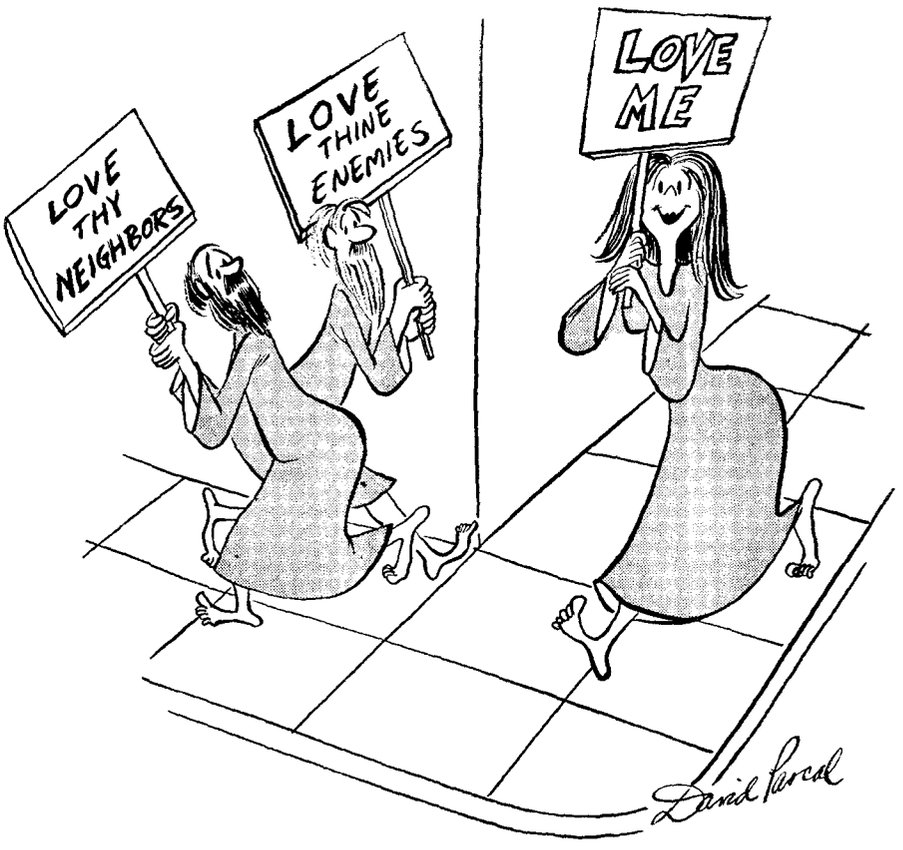
rberth, Pa.

USED DOUBLE-TALK

SELDES ARTICLE on Ed Murrow, Joseph arthy, and "the empty formula" is and-a-third pages of double-talk. I haven't seen such contrived, forced, confused, on-the-one-hand-on-the-other-hand writing since the days we used to pad our home writing assignments in school. Is Mr. Seldes suggesting that a TV "report" given by a commentator or *analyst be the same as one read from a* news-service dispatch by an announcer? A by-line report by a newspaper journalist is edited and pointed by that newspaperman. Mr. Murrow is conducting TV journalism under his by-line. Should he be restricted to the confines of a typist of news dispatches?

LEONA JOHNPOLL.

New York, N.Y.



QUESTIONS OF FACT

WITHOUT ENTERING A DEBATE on the major issues of propriety which Mr. Seldes raises, I do wish to point out an important error of fact: in discussing the Murrow-McCarthy interchange concerning the ACLU, Mr. Seldes omits two very important words. The first is from the statement by Senator McCarthy in the Reed Harris hearings. Senator McCarthy stated that the ACLU had been listed *since* the ACLU had represented Reed Harris in 1932. Mr. Seldes has omitted McCarthy's use of the underscored word. Even more important, however, Mr. Murrow's statement was that "the Attorney General's list does not and has never listed the ACLU as subversive, nor does the FBI nor any other *Federal* Government agency." Apparently relying on an earlier draft of Mr. Murrow's script, rather than on what Mr. Murrow actually said on the March 9 program, Mr. Seldes's quotation of Mr. Murrow omits the word "Federal." Therefore, Senator McCarthy's reply that the ACLU had been cited by the Tenney Committee was non-responsive to Ed's charge, since of course the Tenney Committee is not a Federal Government agency by any definition of that term. Similarly, Senator McCarthy's reference to a citation by the Fish Committee is also non-responsive, since even if a Congressional committee could be considered a "Government agency" the Fish report was dated in 1931 and hence did not occur since "the ACLU represented Reed Harris."

In the circumstances, I think it clear that Mr. Seldes himself is in error in stating of the interchange concerning the ACLU that "Murrow made an error."

RICHARD S. SALANT,
Vice President, CBS.

New York, N.Y.

EDITOR'S NOTE: *Mr. Seldes comments as follows: "The text I used was supplied to me by CBS. The addition of the word 'Federal' hardly alters the case, which is a simple one. Sen. McCarthy made a statement of fact all the implications of which were false. Mr. Murrow demolished the falsehood, but failed to put the fact into place and thus gave Sen. McCarthy an opportunity to counterattack. I consider this a tactical error on Mr.*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Murrow's part, not a breach of good faith. It is a demonstration of the ancient maxim that he who sups with the devil must use a long spoon."

DISTURBING FOOTNOTE

THE "FOOTNOTE" to Gilbert Seldes's column was very disturbing to me. You are, of course, correct in stating that McCarthy's statements about the "listings" of the ACLU implied a listing on the Attorney General's list. Your footnote also points out how McCarthy had carefully neglected to state what list he was referring to in his reference to the listing of the ACLU as subversive. A more than casual reading of Mr. Seldes's comments, however, will indicate that he was as aware of McCarthy's subtleties as you are. Although Mr. Seldes did not expressly mention the Tenney Committee list as the list upon which the ACLU found itself, it is obvious that that was what he had in mind when he remarked, "the ACLU had been *listed* [i.e. on Tenney's list]; wrongly, or obscurely, or maliciously, it *had* been listed, which is exactly what he [McCarthy] said."

Mr. Seldes was certainly not approving the tactics or the ambiguous and misleading statements of McCarthy. Mr. Seldes's very point was that Murrow was tricked into an imprecise denial of the ACLU's listing by McCarthy's technique of partial truth. It is surprising that you felt compelled to footnote a paragraph which gives such a neat illustration of the Senator's method. It is incredible that you would have the audacity to say that Mr. Seldes had missed the point when the reverse is so clearly the case. It also might be pointed out that many of us in California are familiar with the Tenney Committee's list of allegedly subversive organizations. Ex-Senator Tenney is now running for re-election as State Senator with the help of Gerald L. K. Smith's mob of Christian Democrats.

Your tasteless statement that Mr. Seldes is "entitled to his opinions" also strikes me as patronizing surplusage. Of course he is! And the cryptic statement that Mr. Seldes's remarks caused "considerable discussion and debate among the staff" is of not the slightest interest, without more. If "the staff" finds itself disturbed by the remarks of Mr. Seldes, for whom "they have the greatest respect," let us hear from them. In the interim, "it is only fair to say," spare us your tired expression of opinion.

As for myself, I'm not sure whether I agree with the substance of Mr. Seldes's remarks or not.

LEON E. SHIELLS.

San Francisco, Calif.

DISCUSSION AND DEBATE

WHY IS IT "ONLY FAIR" to say that this particular column has caused considerable discussion and debate among the staff? Is it necessary to so state and why? Do you consider the material you usually run as so devoid of content or so much in agreement with editorial policy that this is unusual? Shouldn't either all or none of your articles cause "discussion" which requires footnoting? Are you wary of controversial articles? Don't be afraid, this is but a demagogue passing across the American political scene.

It was a good, interesting article. You should have more.

JOSEPH F. DOLAN.

Denver, Colo.

A CLEARER PERSPECTIVE

THANK YOU FOR PRINTING the article by Gilbert Seldes. Even those disagreeing with Mr. Seldes will appreciate reading his views. I, for one, have gained a clearer perspective on the problems inherent in television reporting.

The American people might well be alarmed if Mr. Murrow—and reporters like him—were kept from expressing his opinions. But as a people we should be far *more* alarmed if the responsible editors of thoughtful periodicals did not present the considered opinions of individuals who, because of their experience and training, see beyond the obvious and comment intelligently thereon.

We are grateful both to Mr. Murrow and to Mr. Seldes for saying aloud what each felt to be of vital importance. But above all, we are grateful to *The Saturday Review* and its editors for keeping its columns truly open to all sides of the question under discussion.

SALLIE LOU PARKER.

Hollywood, Calif.

THE DEVIL IN MY BELFRY

YOU PROBABLY REMEMBER the Poe story about the town of Vondervotteimitis, whose village clock was entered by the Devil one bright sunny day. From inside the works, the Devil made the big clock boom out a thirteenth stroke at noon—and all the villagers suddenly felt so hungry they couldn't bear it, and scolded their wives, and there was a lot of other confusion.

This Devil evidently thought, one day recently, that it would be even more fun to get into somebody's working brain and try a few little stunts. Unfortunately, he picked mine when I was about to define "Walther von der Vogelweide" for Double-crostic No. 1046 [*SR* April 10], the ancient minnesinger whom Wagner probably had in mind when he wrote the part of Wolfram in "Tannhäuser," though he assigned the name to another character.

For, in accordance with my usual habit of looking up every word I define, no matter how familiar it may be, so as to find possible interesting bits I wouldn't otherwise know or think of, I dug out our precious score of the opera "Tannhäuser"; found the page saying clearly, "Wolfram alone"; closed the book; came back to my desk and—proceeded to assign "The Evening Star" to the wrong man!

Now, I've always *known* it is Wolfram who sings "The Evening Star." And this particular form of stupidity isn't characteristic of me. So what else could it have been but that Vondervotteimitis Devil, in *my* belfry, to make me write such stupid mis-statements?

Herewith my abject apologies to all the solvers, with no reservations! I've written to each of you who wrote me about it. And I thank those who didn't write, for their evident forbearance. But after all, I do like to hear from the solvers, to know what your names are, where you live, what your likes are, even though the occasion be such as this, when I am filled with contrition.

I must quote here two especially magnanimous letters, one from Charles S. Kent, Music Department, University of Mississippi, who says, "Allow me to use this as an opportunity to tell you how much I enjoy working your puzzles; may they continue ad infinitum, or at least until I no longer have the strength to raise my pencil." And from Frank W. Ritzman, of New York City, who advises the *Review* that I should be "required, as a penance, to publish two puzzles per week in the future."

I'm sure of one thing anyway: that this error—bad as it was—didn't prevent anybody's reaching the complete solution, thanks to the extraordinary basic structure of the Kingsley Double-Crostic, any more than the occurrence of a totally unfamiliar word in the list to be guessed. Now, did it?

DORIS NASH WORTMAN.

New York, N.Y.

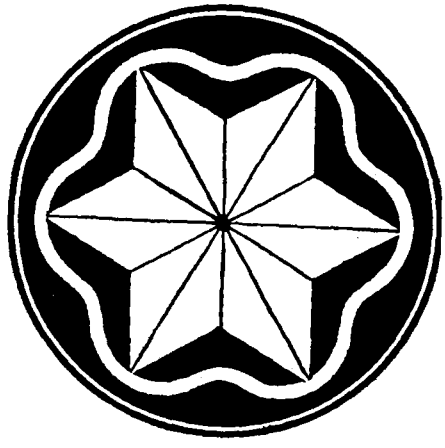
LOYAL WORKERS

I HOPE THAT MORE PUBLISHERS than booksellers read the book dumping editorial [SR March 6]. The booksellers agree with you, but the publishers are still living in a world of their own, wondering why they have problems, hoping they can, by a stroke of luck, get a best-seller, or make a killing in subsidiary rights. They have never seemed to realize what good friends, what loyal workers for them the booksellers are.

The true booksellers are those who are in business to sell the right book to the right customer and who will continue to sell it, if the publishers will only keep it in print and not let the advertising die after three weeks. Books are ideas that should be kept alive, and they need intelligent presentation, which they get from a dedicated bookseller, over a period of time, but it takes knowledge and conversation and persuasion and subtle understanding, not just blasting statements, or records of sales. . . .

GEORGIA LINGAFELT.

New York, N.Y.



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BROADWAY POSTSCRIPT

The East for East siders

WHILE burlesquing adults, as the King-Coit students did so refreshingly last season in "The Rose and the Ring" [*SR*, May 30, 1953], is a task that children take to with relish, the complex Hindu legend "Nala and Damayanti" acted out with a lexicon of gestures that would tax the coordination of a professional dancer is a formidable operation. Thus, to say that the current King-Coit production is less entertaining than the last one is to state an inherency in the material rather than an incapacity in its performers.

Actually, what these bell-bedecked sprites and blue-painted elves have achieved is a true if imperfect illustration of a rare style of performance. Taking as their guide the Indian sculptures with their fascinating animated figures, Miss Dorothy Coit and Miss Edith King have invested their customary perfection into the staging, the costumes, and the scenery. Indian musicians with drums, flute, and a Salvador Dali version of a mandolin play the time-pickled music with its twenty-two note octave and its bagpipe timbre.

On the four-level stage children, from the age of three to eleven work with amazing discipline to reproduce the intricate pattern of maneuvers that Miss Coit has taken from Nandikesvara's "The Mirror of Gesture" (Harvard University Press). Says this acting manual: "Meaning must be shown by the hands, the mood must be shown by the glances, rhythm is marked by the feet. For wherever the hand moves, the glances follow; where the glances go, the mind follows; where the mind goes, the mood follows; where the mood goes, there is the flavor (rasa)." While this is fine for the actor, chances are that the spectator will need a little briefing. Most of the symbolic gestures are concrete. Whenever the throwing of the dice is discussed, the actor makes a two-handed pounce. Cursing is indicated by locking of fingers, driving horses by holding both hands clenched with the thumbs up. Each god has his own symbol, as does each animal. When addressing a god, one puts one's hands together over one's head as if in prayer; if to a Lord or Prince, in front of one's face; and if to an ordinary person, at chest level.

The abstract gestures are more difficult. When asking a question, one makes a gentle semicircle with both arms. When speaking of something beautiful, one uses the lotus flower symbol, which consists of holding the hand in a cupped position. And when a sense of tragedy is present, the actor locks his hands above his head.

THE story itself comes from the "Mahabharata," a fourth century B.C. epic poem. Briefly, Prince Nala spares the life of a swan, who in turn flies to the beautiful Princess Damayanti and tells her of Nala's virtues, causing her to fall in love with the prince she has never seen. At her Swayamvara she selects Nala from all other suitors, including three of the gods. This slight to the gods causes the demon Kali to cast Nala from his kingdom and take away his wealth and his bride. He does this by a splendid dance which resembles a T-formation quarterback throwing a forward pass. Nala now plays dice with his envious brother, who takes everything from him but his princess. Then the wretched prince leaves Damayanti, who makes her way back to her father's kingdom atop an ornate elephant. Nala regains his fortunes by rescuing a magic snake, who tells him to apply for the job of charioteer in the service of Rituparna. Rituparna exchanges the secret of winning at dice with Nala, who is reunited with Damayanti and his little son. Now he plays dice with Pushkara once more and wins back all he had lost.

While it is certainly safer to take heed the dubious moral of "Don't gamble until you know all the tricks," the Hindus think very differently about luck and control of future events by the mind. For them it is virtue rewarded. Whatever New York audiences may infer, they should find "Nala and Damayanti" a more authentic production of a fairy tale than "Ondine." What is more important is that the Hindu play was *meant* to be produced in the style which Misses King and Coit have applied. "Nala and Damayanti" will be repeated May 11, 13, 19, and 21 between the hours of 5 and 6:15 P. M. at the charming Hotel Sutton Theatre, 330 East 56 Street, and any adult interested in rare theatrical delicacies is hereby warned not to miss it.

—HENRY HEWES.

RADIO CITY MUSIC HALL
Showplace of the Nation
Rockefeller Center

"EXECUTIVE SUITE"
starring
Academy Award Winner
WILLIAM HOLDEN
JUNE ALLYSON
BARBARA STANWYCK
FREDRIC MARCH
WALTER PIDGEON
SHELLEY WINTERS
PAUL DOUGLAS
LOUIS CALHERN
Screen Play by ERNEST LEHMAN
Directed by ROBERT WISE
Produced by JOHN HOUSEMAN
An M-G-M Picture

ON THE GREAT STAGE
"CHERRY BLOSSOM TIME"
Gala new revue produced by Leonidoff . . . with the Rockettes, Corps de Ballet, Choral Ensemble . . . Symphony Orchestra directed by Raymond Paige

WHY BE BORED BY "BOOK" SHOWS?
When you can see "The Funniest Revue In a Long Time." —Atkinson, Times
JOHN MURRAY ANDERSON'S
ALMANAC
Introducing
LONDON'S HERMIONE GINGOLD (World's Funniest Woman) Hawkins, W. T. & Sun
BOSTON'S BILLY DE WOLFE (Acts like a genius!) Atkinson, Times
IMPERIAL THEATRE
W. 45 St. Evgs. 8:30 Mats. Wed. & Sat. 2:30
Tax Included.
MAIL ORDERS FILLED

Robert MITCHUM AND Marilyn MONROE
MEET... FIGHT... AND LOVE... IN THE MOST SAVAGE WILDERNESS OF ALL THE AMERICAS!
20th Century-Fox presents
RIVER OF NO RETURN
IN CINEMASCOPE
Color by TECHNICOLOR... In the Wonder of 4-TRACK, HIGH FIDELITY, STEREOPHONIC SOUND
Circle 7-6000
ROXY
7th Ave. & 50th St.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"GAYER THAN A DAYDREAM."
—Walter Winchell
"ORIGINAL AND FUNNY."
—Atkinson, N.Y. Times

COURTNEY BURR and ELLIOTT NUGENT present

TOM EWELL in
GEORGE AXELROD'S Comedy
"the seven year itch" with
VANESSA BROWN
Robert Emhardt • Neva Patterson • George Keane
Directed by JOHN GERSTAD

Mon. thru Thurs. Evgs.: $4.40 to 1.65. Fri. & Sat. Evgs.: $5.50 to 1.65. Mats. Wed. & Sat.: $3.30 to 1.65. (Tax Incl.).
Please enclose stamped, self-addressed envelope
FULTON THEATRE, 210 W. 46th Street

The Saturday Review on Microfilm

Clear, sharp prints that save library storage space and costs. Vols. 1-33 (1924-50), $260; Vol. 34, $8.45; Vol. 35, $8.40; Vol. 36, $9.20. Order direct from—

UNIVERSITY MICROFILMS
Ann Arbor, Mich.

Pacific Coast Festival and **INSTITUTE**
Festival Orchestra from San Francisco Symphony. 8 Concerts. Institute Lectures in cooperation with Columbia University Bi-Centennial Committee. Choral Concert: Santa Ines Mission. Extra Events. **JUNE 24 THRU JULY 4**
FESTIVAL OFFICE, 827 State St., Santa Barbara Cal.

IMPORTANT NOTICE TO SUBSCRIBERS

If you are going to move it is necessary that the proper notification be made, at the earliest possible moment to SATURDAY REVIEW by letter, post card, or post office form No. 22S, giving the old address, as well as the new, with postal-zone number if any. You should also notify your local post office on postal form No. 22. Both postal forms are obtainable at any post office.

As considerable time is required to process a change of address, you are urged to advise the SATURDAY REVIEW Subscription Department as soon as you know your new address, preferably four weeks in advance.

THE SATURDAY REVIEW
Subscription Dept.
25 W. 45th St., New York 36, N.Y.

"One Man's Sub-Committee"

I would like to say a few kind words today about the Army-McCarthy television series. I would like to but I can't.

Politics and repercussions aside, this has surprisingly been the most mishandled television operation since "Those Two," starring Pinky Lee and Vivian Blaine. The surprise is that the Madison Avenue fellows with all their know-how didn't take over and advise the Administration how to capture that daytime audience for a Monday-through-Friday serial.

In the first place, the title was all wrong. When you consider "Valiant Lady," "Guiding Light," "Search for Tomorrow," and "Portia Faces Life" you can see why "Army-McCarthy Hearings" wouldn't attract the housewife's eye in the listings in *TV Guide*.

In the second place, the "teaser" technique, so important to the success of daytime serials, has been woefully omitted throughout the series. For instance, this is the way *TV Guide* lists what will happen each day of the week on "Search for Tomorrow." I quote:

> Monday: Hazel is worried because Jo is so happy.
> Tuesday: Walsh tells Jo of the detective's report.
> Wednesday: Tate tells Jo it would be wrong to go to Motor Haven while Hazel is there.
> Thursday: Hazel says she's never seen Higbee.
> Friday: The detective wants to check on Higbee.

Maybe you have never seen "Search for Tomorrow." But wouldn't that want to make you see it? It would me. And take "Valiant Lady." The first two days' listings alone captured me. "Monday: Margo asks Tony's financial aid. Tuesday: Margo plans a bridge party." Now wouldn't you want to meet Margo even if only to see if she wins enough at bridge to pay off Tony?

It would have made all the difference in the world in the size of the audience had *TV Guide* carried descriptive subtitles:

> Monday: Bob has his picture taken with David.
> Tuesday: Roy has Bob's picture with David enlarged.
> Wednesday: Bob has the enlargement of the enlargement enlarged showing a third man.
> Thursday: Joe enlarges Bob's enlargement of Roy's enlargement showing a fourth man.
> Friday: David has a butterscotch sundae.

The third and very important contribution to a successful daytime serial is the announcer's recapitulation of what went on yesterday. A serial fan must have a recapitulation which details minutely and at some length what has happened before so as not to confuse McCarthy with Hazel at Motor Haven. The newscasters who introduced each day's session of the hearings missed up here entirely. This show is no "Meet the Press." It should be sold like a daytime soap opera with all the trimmings. Do you mind:

> *And now . . . "One Man's Sub-committee" . . .*
> ORGAN THEME . . . FADES FOR . . .
> Well, when last we left Bob on the witness stand in the Senate Caucus Room he was trying to explain to Kindly Old Counsel Jenkins what his feeling was about David who, you remember, was drafted into the Army and tried unsuccessfuly to get a commission. Meanwhile, unbeknownst to Bob, David had boarded a plane for New York to get the photograph he had taken with Bob, and had returned with the photograph wrapped in brown paper and had told Roy he had it, and Roy had it enlarged. When Bob was shown the photograph by Kindly Old Counsel Jenkins he was surprised, but Kindly Old Lawyer Welch produced another photograph which showed that Kindly Old Counsel Jenkins's photograph had been tampered with some kindly old doctoring. Meanwhile, all this did not set well with Joe who, you recall, accused Kindly Old Counsel Jenkins of bragging about being a great criminal lawyer, but later when Kindly Old Counsel Jenkins remonstrated, Joe apologized and threatened to leave the hearings if the committee didn't follow the ground rules which he had consented to follow and he expected them to and that was a pointed order. Meanwhile out on the golf links. . . .

—Goodman Ace.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKED FOR TRAVEL

The High Price of Seeing Red

THE ANNUAL congestion of publishers over at the Waldorf has brought us a visit from Mr. William R. Mathews, editor and publisher of the *Arizona Daily Star*, who, when we saw him, was still brushing the dust of Czechoslovakia, Poland, and Soviet Russia from the broad brim of his Stetson.

This was the third incursion into Russia for Mr. Mathews, who has eight times crossed the Pacific and two times girdled the world. Balding, pink-cheeked, and given to flattery bow ties, Mr. Mathews got past The Curtain this time by arranging for a tour with James Wicks, a publisher of Miles, Ohio, who is married to an actress. "Dorothy something or other," said Mr. Mathews, "very lovely girl." Wicks got into Russia with ten in 1953 and this year made it again with sixteen, Mr. Mathews informed us.

"I wouldn't leave home until I heard my visa had been granted. I got notice on March 27 in Tucson and was in London Monday morning the 29th." Filling out the rest of his forms in London, Mathews left on Tuesday for Amsterdam, then took off on Wednesday morning for Prague. "The field was conspicuous for being empty. And so were the buildings. There were pictures of Malenkov and Zapotocky in the main waiting room and the usual Communist slogans about peace and productivity. The officials seemed to be afraid to touch us. It took them thirty or forty minutes to act. And then they didn't ask us to open a bag." The U.S. visitors stayed at the Alcron, one of the famous hotels of Prague, where the running water "wasn't certain" and the guests carried their own bags. The only time the dining room was crowded was the night of a fashion show. "The dresses were what you might call somber, and they were designed with heavy lines. Nothing gay about them," said Mr. Mathews. "New York has the best dressed women in the world. I was here Easter Sunday and I thought I never saw so many lovely women in my life."

As for the latest in Czech fashions, Mr. Mathews thought they showed a Germanic influence. "There was nothing low-necked or short-sleeved about them, and I dare say they would have all met with the approval of the Pope of Rome."

For two days in Prague, Mathews roamed the streets. "The government folks didn't want to see us, and we hardly knew what to look at." What he looked at were empty stores with windows full of propaganda, sidewalks jammed with people ("because there is nothing left to do but walk"). He saw a "highly civilized people changed over to so many human automatons" and columns of workers marching in a procession to thank the government for a recent price reduction. At the head of each column: a Soviet flag

MOSCOW PRICE LIST: According to Editor William Mathews of the *Arizona Daily Star*, who checked his figures with Harrison Salisbury of *The New York Times* Moscow bureau during an April trip to Russia, the spring price list in the Russian capital this year looked like this:

BREAD (FIRST QUALITY)	per kilo	$ .74
BREAD (SECOND QUALITY)	"	.43
RYE BREAD	"	.26
TEA	"	1.84
COFFEE	"	9.03
PORK CHOPS	"	4.25
BEEF (BEST GRADE)	"	3.50
MILK	per liter	1.03
COTTON YARD GOODS	per meter	15.00
RAYON	"	12.00
SILK	"	20.25
NYLONS	a pair	7.50
WASHING MACHINES	each	101.00
WOMEN'S SHOES	a pair	49.75-117.00
TOILET SOAP	a cake	.22

A kilo is 2.2 pounds; a liter is 1.05 liquid quarts; a meter is 39.37 inches.

This man is a Sailor

His name is Tom Hunt. But he's affectionately called "Grade A" by young voyagers such as these because Tom is maestro of the milk shakes at the Soda Bar of the s.s. Constitution. Nowhere ashore is there so beloved a soda-jerk, for "Grade A" dispenses with unbelievable largesse.

If personal taste calls for triple or quadruple dips, "Grade A" has only admiration for youthful capacity. His juvenile fan mail is enormous.

Evenings, he presides over the Boat 'n Bottle Bar, and should you travel *sans spouse*, Tom provides affidavits of behavior that are guaranteed to save you from the doghouse. Grateful folks from coast to coast will verify this.

Tom Hunt has owned and operated successful clubs of his own ashore. But *he's a sailor . . . he just can't leave the sea he loves.*

It is such men and such spirit that give the sister Sunliners Constitution and Independence the warm personalities that distinguish them. In the parlance of seamen the Constitution and Independence receive the highest accolade . . . they're called *"happy ships."*

See your Travel Agent or

AMERICAN EXPORT LINES

39 Broadway, New York 6, N. Y.

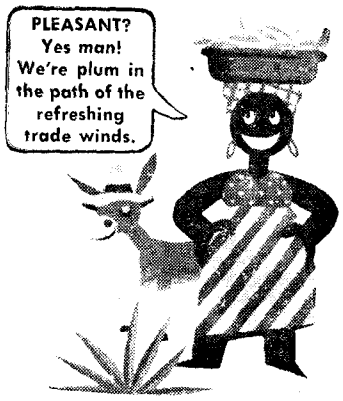
INDEPENDENCE ★ CONSTITUTION

to Gibraltar • Cannes • Genoa • Naples

EXCALIBUR • EXCAMBION • EXOCHORDA • EXETER

to all the Mediterranean

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Summer's a breeze

IN THE CAREFREE

CARIBBEAN!

Hurry on south and cool off in the happy lands of the trade winds. Enjoy a gay vacation where summer temperatures average only 76°. Fine new hotels await you—with summer rates at a minimum. And there's no better time to capture the Caribbean's unique charm. See your travel agent now.

Send for Map Folder Now

Antigua, Aruba, Bonaire, Curacao, Dominican Republic, Grenada, Guadeloupe, Haiti, Martinique, Puerto Rico, Saba-St. Martin, St. Kitts-Nevis, St. Lucia, St. Vincent, Surinam, U.S. Virgin Islands

CARIBBEAN TOURIST ASSN.

P. O. Box S-117, Madison Sq. Sta., New York 10, N.Y.

This year you can crown your trip to Europe with a wonderful side trip to Israel.

AMERICAN EXPRESS & EL AL ISRAEL AIRLINES have developed three middle income budget tours of the Best of Europe and the Holy Land!

Mail this coupon

EL AL ISRAEL AIRLINES, Dpt. SP
37 West 57th Street, New York City

I am interested in your EUROPE-HOLY LAND TOURS. Please send me without obligation your full descriptive Folder.

(Name)

(Address)

and a Czech flag carried side by side.

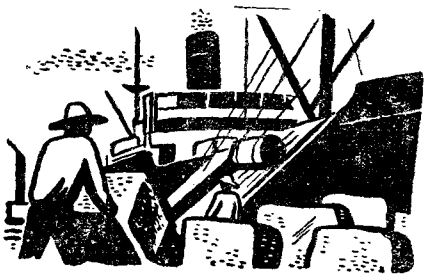
The touring Americans carried their own bags out of the Aleron and flew in a Czech plane to Warsaw, where the attiude was "very different" and the Poles "very cordial." A Russian airliner landed at the same time, but its passengers were shunted to the opposite side of the terminal. Money forms were filled out, but no bags were opened. They stayed at the Bristol, which Mathews found better than he had remembered it in 1939. A porter carried up the bags.

Warsaw was 90 per cent destroyed, but it is being rebuilt on new lines with broad boulevards coursing through the city and tunnels running under the hills. The former ghetto, like many of the ruined quarters, is being replaced with enormous apartment houses, and the old square is being restored to the way it looked in the eighteenth century.

The tourist agency "took hold" in Warsaw, escorted the tourists wherever they wanted to go, which included a visit to a five-story state-owned department store. Mathews found "very shabby men's clothes that you couldn't sell for five dollars on the Lower East Side going for 1000 zlotys a suit, or one month's wages for the average working man." He said: "Evidently clothing designers have been liquidated or clothing has to follow the party line, or something." On the other hand, he feels the government is restoring all churches and that there are more churchgoers than ever. One of his group, advised to go over on a Saturday, found one church so busy that five priests were receiving confession. "Yet the cardinal is now being held incommunicado."

AFTER another two days in Warsaw, they boarded a Russian Ilyushin-12, a two-motored plane with eighteen seats, a hostess, and no safety belts. "The plane taxied out to the apron, then the pilot gave one engine a rev, then the other one a rev and boom, off you go." An airborne lunch was hot tea and a sandwich of meat or cheese on thick slices of bread served on a lap tray. Mathews found the Moscow airport teeming and tremendous. The airport is nineteen miles from town, and he rode it in a Zis limousine over a highway he had seen being built in the Thirties. "When they had their own slave labor." It was the highway over which so many American trucks rolled during the war, he added. "The change in the Soviet Union appears as you approach the city, for now you see the seven spires of seven skyscrapers. You see them before you see the Kremlin."

The party put up at the National Hotel, where Mathews had stayed in '35. He found it now "a corking good



hotel with automatic phone service. You just learn the Russian word for 'outside call' and you can dial any number in Moscow. The maid service was good, the baggage was carried up and down, and it cost about $20 a day for two meals and the room." Men or women clerks at the desk spoke English, there was a French delegation at hand and some Chinese, but the other guests were Russians.

The Americans were free to go anywhere and to buy anything, "if you had enough rubles." The ruble was pegged at four to the dollar and there was no black market. "We went out into the streets and looked at peoples' shoes. I saw it there in '35 when it was something awful, and people were cowed and licked. Today, by Russian standards, they're well-dressed. At least their overcoats are good and warm. Suits of clothes run between 500 and 1000 rubles, or a month's wage for a shabby suit of clothes."

Before leaving Moscow, the party had a special dinner at the National. He wrote down the menu: a cocktail of white wine, vodka, and champagne ("not very potent"); bread; caviar;

FLY abroad and TOUR EUROPE

in a

DRIVE-YOURSELF VOLKSWAGEN

BOTH FOR ONLY $560

This low price includes rental of Europe's most popular car for three weeks, including up to 2,500 miles of driving, *plus* round-trip air fare from New York for each person, for a party of two. Less for three or four. We'll be glad to plan longer itineraries and make your hotel reservations.

For folder giving full details write to:

AUTOURIST

Dept. 4, 489 Fifth Ave., New York 17, N. Y.
MUrray Hill 2-2492

ALL THE LATEST INFORMATION ABOUT MOTORING ABROAD. Maps and itineraries for each country. Information on service, fuel, roads, auto clubs, tourist offices, where to stay, what to see, do, eat, drink, buy and not buy. 340 pp.

PASTENE'S AUTO GUIDE TO EUROPE

$4.50 McGRAW-HILL BOOK CO., N. Y. 36

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

pastry; pickled salmon; pickled mushrooms with chives and onions ("cheez that was delicious"); salad; potatoes; chicken; pickles; boiled egg; Russian patties and chopped beef. "All that was just getting ready to eat." Then: clear soup with white wine, small tenderloin steak, French fries, red wine, champagne, pastry ("I marked after the word 'pastry,' 2500 calories"), brandy, and coffee. "The food at the National is as good as the Savoy and damn near as good as the Waldorf."

After four days of Moscow the party moved on for two more in Leningrad. "It was an Ilyushin-12 again. We took off into a snowstorm. I sat in the seat next to the door, but the door didn't fit right and it was colder'n hell. I told the hostess about it and she punched some Russian who was in a uniform and he made me get out of that seat and take his nice warm seat." Leningrad proved to be "a sight—all white lights, no neon. And there it is where the three branches of the Neva River come together. And you can see the curve of shoreline of the Gulf of Finland."

All told, all counted, Mathews "fell for the ballet," never got a dirty look, took any picture he wanted, toured the Kremlin, thinks there is a possibility Russia will be opened to tourists, found no evidences of civil defense ("but plenty of evidences of military defense—100 guns of anti-aircraft paraded under my hotel window at 3 A.M. one morning"), doubts that Russia will go to war, thinks travel into such forbidden areas comes a little high. "Cost me $1,430 from London back to London. Ten days. Oh, cheez it was expensive."

—Horace Sutton.

Fiction

Continued from page 15

for myopic mossbacks who exhibit insights that men of larger vision may profit from or must at least respect.

Mr. Brooks writes with poise and perception about human beings; he is particularly effective in suggesting their contradictions, their ofttimes confusing combinations of flaw and merit. There is a Marquandian flavor (less the mordant wit) to Tom Osborne's explorations (via flashback) of his roots in East Bank, to the double loves of his life, to the ironies that divide the generations, and to the elegiac note so frequently struck. But if the basic structure of the novel is not original, the Osbornes are; Mr. Brooks has created his own world. If it resembles others, it is only because East Bank has a social design peculiar to communities torn between ancestor worship and dollars.

Halls of Health

"The Secret Stair," by Phyllis Bottome *(Harcourt, Brace, 252 pp. $3.50), is the story of a group of patients at a tuberculosis sanatorium in the Swiss Alps and the steps by which they find peace among themselves.*

By Edmund Fuller

PHYLLIS BOTTOME has chosen the mountain-top microcosm of a tuberculosis sanatorium in the Swiss Alps as her setting for the search of several people for "A secret stair, which winding to the battlements may lead, Hence to pure light—free air—."

As "The Secret Stair" opens, two new patients are arriving. One is the English girl, Caroline, who has the fine, sharply cut features of Egypt's ancient queen, Nefertiti. In her are two diseases, the physical one which has attacked her lungs, and a ruthless, capricious selfishness which even turns the tuberculosis into an instrument of her will.

The other new patient is Father Michael Bretherton, an Anglican priest in his latter thirties, member of a missionary order in West Africa. In a subtle way that puzzles John MacTaggart, the austere Canadian who owns the sanatorium, the whole hospital responds to the presence of this man. He has the capacity to wait, to accept, to surrender himself into the hands of others without demands.

—Robin Adler

Phyllis Bottome: "practised skill."

Elizabeth, MacTaggart's estranged wife, is impelled to make a confession to Michael, in the sacramental sense, about the secret, impulsive act of hate which has become a barrier in her marriage. The priest sees the doctor as fettered by a rigid sense of his own rightness, as more wrong in his pride than his wife in her misdeed. It is not a direct, personal injury to her husband that Elizabeth has done, but a violation of the principle that binds them in their profession. Michael cautions John: "Religion does not admit the impossibility of pardon. We are even told . . . that the only safeguard from complete deterioration is to forgive each other everything."

The girl Caroline's intense imaginative world entangles the whole sanatorium. She involves everyone in it: Michael, John, Elizabeth, and two other staff members, the Viennese Dr. Rainer, and Marie-Celeste, the radiologist, both of whom were scarred by Nazi brutalities in the war.

The English girl's selfishness becomes almost demonic as she comes to fear that the partly self-dramatizing decision to come to the sanatorium may have been a mistake. She cannot control this place, as she has been accustomed to do in all her surroundings. She fits both John and Michael into her fantasies, involves Dr. Rainer in an accusation of assault, and nearly drives Elizabeth to an inward self-violation.

Yet the repercussions of these manipulations rebound upon the girl. They become, although by painful processes, the means by which John and Elizabeth can unite themselves again, and by which perhaps even Konrad Rainer and Marie-Celeste may introduce more wholeness into their lives. In relation to much of this, Michael Bretherton, stretching tight the thin thread of his own bodily life, is counsellor and moderator.

Miss Bottome's practised skill has woven a story of absorbing complex-

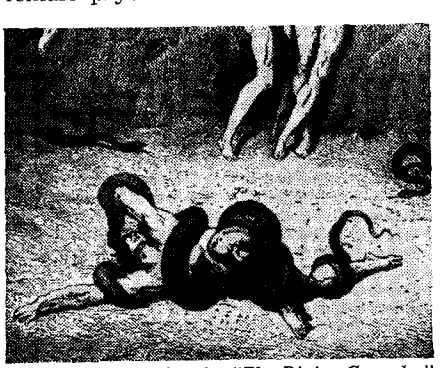
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ity and authenticity, its outlines barely suggested by these paragraphs. Depth of perception and warmth of compassion are the keynotes of her characterizations, always interesting, even in the minor figures not mentioned here. Michael Bretherton is the cornerstone of her structure, skilfully realized and projected. "The Secret Stair" will reward Miss Bottome's wide audience.

Fiction Note

THE PSYCHE OF THE HUNTRESS: The dream-haunted, phantasmagoric writings of Anais Nin have never been popular, and she has never attempted to make them so. **"A Spy in the House of Love"** (British Book Centre, $3) might serve as a good introduction to those who have avoided her work as being defeatingly esoteric, since it is very short, and since it describes, on its most explicit level, a series of sexual encounters, thus utilizing a topic of considerable general interest. In it we follow the beautiful Sabina as she flees in and out of the arms of five lovers, driven by the foolish belief that only by filling her life with various multiplicity can it be made to render up its deepest satisfactions, yet hounded by the fond, desperate hope that she will one day find a relationship in which her unintegrated personality may be fused into a consistent, undissembling wholeness, thus enabling her to end her tortured "dance of fragments to the rhythm of debris." To her men—the operatic baritone, the Negro drummer, the war-shocked youth—she was compound of aery fascination. To the reader who joins Miss Nin's journey into the skull beneath her skin, she seems as frightened and pathetic as a bird of bright plumage which has flown, by sad accident, into a building, and beats its wings in helpless frenzy against the inner, unyielding walls.

This is not among Miss Nin's best work, being neither as poetically imaginative nor as psychologically profound; but it does suggest her ability to illuminate the sub-cellars of the female psyche. —JEROME STONE.



—Daumier, for "The Divine Comedy."

The Criminal Record

The Saturday Review's Guide to Detective Fact and Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
THE BLIND SPOT *John Creasey* (Harper: $2.50)	Inspector West of Yard and family victims of vicious needling—how come?	Villainy rather too grandiose, but tension holds nicely.	His best yet
PATTERN FOR PANIC *Richard S. Prather* (Abelard-Schuman: $2.50)	Cal. eye, vacationing in Mexico, spends gory busman's holiday.	Snakes, apes, prostitutes, tourists all in on the act.	Woozy as they come
QUIET UNDER THE SUN *Kevin Fitzgerald* (Little, Brown: $3)	Aging baronet framed, flown to Spain; Yard doubts, acts.	Dizzy yarn, but nice setting, nice folks, nice writing save all.	Good fun
FOCUS ON MURDER *George Harmon Coxe* (Knopf: $2.75)	Boston press photog. done in; editor agog, cops take it easier.	Well-paced in spots, but large census is reader handicap.	So-soish
THIEVES' HOLE *David Howarth* (Rinehart: $3)	Queer doings on Scottish coast baffle visiting engineer; he sticks neck out.	Fine suspense all the way; scenery pleasant, authentic; adult job.	Cream of the crop
DEATH WALKS THE WOODS *Cyril Hare* (Little, Brown: $2.75)	Lady do-gooder plunked in English village; pros and amateurs take over.	Wit and urbanity fail to detract from high suspense content.	Can't go wrong here
DEAD GAME *Michael Avallone* (Holt: $2.75)	Murder at 3d base (NY Polo Grounds, no less) gives cops and Ed Noon high old time.	Not just one killing, of course; even the ladies get beat up.	Slaphappy but lively
HAVE A LOVELY FUNERAL *A. T. Hopkins* (Rinehart: $2.50)	Minnesota heiress gives law and pvt. eye plenty trouble; two die in process.	One of those family affairs; nice, but parlor too crowded.	Good, save as noted
BEAT BACK THE TIDE *Dolores Hitchens* (Crime Club: $2.75)	Governess disturbing factor in So. Cal. widower's life; violence flares.	Superabundance of atmosphere slows pace of well-handled yarn.	Fifty-fifty
THE BRIDAL BED MURDERS *A. E. Martin* (S&S: $2.50)	600-lb. carnival freak central figure in Australian crime wingding.	Well-managed, but plurality of human oddities clogs yarn.	Heavy sledding
THE CASE OF THE MISSING GARDENER *Harry Walker* (Arcadia: $2.50)	NY op. earns board at wife's cousin's Conn. farm by tracing hired hand.	Many fenders dented, but pace is nowhere over-hot.	No world-beater
A POLICEMAN IS AT THE DOOR *Carol Carnac* (Crime Club: $2.75)	Insp. Rivers of Yard wonders who'd bother to bop fuddy-duddy attorney.	Intelligent, lively job save for genealogical safaris.	*Cum laude*
WHICH DOCTOR? *Edward Candy* (Rinehart: $2.50)	British pediatrician's death rouses Yard to action.	Excessive Latinity marks this one for Joe College.	Fancy-work
THREE MEN OUT *Rex Stout* (Viking: $2.50)	Trio of Nero Wolfe yarns, one of which takes him to World Series game.	Bizarre around edges, but all three hold interest.	Good variety show
NIGHTMARE IN COPENHAGEN *Martha Albrand* (Random: $3)	Yank chemist, heeding pal's summons to Denmark, finds nobody home.	Love vs. duty theme throbs loudly in this spy thriller.	Orthodox
A SLICE OF HELL *Mike Roscoe* (Crown: $2.50)	KC Eye Johnny April flies SF-ward, thereby annoying Bay gang chiefs.	Women easy, men tough; nine die; preposterous but lively.	Moves all the way
THE EXPLOITS OF SHERLOCK HOLMES *Adrian Conan Doyle and John Dickson Carr* (Random: $3.95)	Dozen tales seek to revive famous tandem; master's "unsolved" cases have priority.	House number unaltered, Insp. Lestrade dumb as ever, but nostalgic tug otherwise slight.	See Mark ii, 22

—SERGEANT CUFF.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

Concerto by Mohaupt, Schoenberg on TV

DIMITRI MITROPOULOS'S direction of the final week of the current Philharmonic-Symphony season in Carnegie Hall was notable for the first performance anywhere of a violin concerto by Richard Mohaupt and the superior performance of it by young Michael Rabin. It was, in fact, a work of such competence and interest that one wondered why it had waited all of nine years, since it was finished in 1945, for a hearing. Perhaps Mohaupt, who came here in 1939 from Germany, doesn't know the right violinists.

Or perhaps the form of that should be "didn't know." For Rabin played his complex and thought-provoking work with an ease that belied its intricacies and a command of tonal values that kept his line remarkably audible in view of the uncompromising scoring. It would take another hearing or two to determine whether the responsibility is the conductor's or the composer's, but there was, constantly, a deal of orchestral sound that attracted attention to itself rather than blending into a totality with the soloist. First performances of new works are, notoriously, experimental, and Mitropoulos may be commended for getting as much out of this one as he did. On the other hand, a better balance might have been struck.

Mohaupt's writing is, by *avant-garde* standards, conventional, but it speaks strongly and directly for the composer's esthetic point of view. I was most taken by his slow movement, which is a virtuous factor in any work of this type; unfortunately, the finale came off less well, though here again the emphasis on the orchestral scoring may have weakened the effect of the total. Rabin's devotion to the cause he espoused merits critical applause, as his deft performance did audience approval.

THE STILL unsolved problem of what music can do for television, or vice versa, had another go-'round recently in the NBC-TV series called "Princeton '54." This is a program along educational lines in which faculty members of Princeton University participate. For the music session, they were the eminent Roger Sessions and his associate in the music department Edward T. Cone. (Both, I believe, hold professorships, though the credits I heard were not conclusive.)

For their text Messrs. Sessions and Cone chose the subject of harmony, developing an interesting sequence of thought relative to chords as utilized in the Bach-Beethoven epoch, by Wagner and Strauss, and by such a contemporary as Schoenberg. When I say "interesting," I mean that it was of interest to one with a specialized point of view. I doubt that the sound of what was going on, or the technique of presentation, would have appealed to anyone flipping around when the Derby was finished.

In terms of the medium itself, this was not too well conceived. Nothing was lost if one listened with eyes shut, a bad judgment for any television presentation. It argued that virtually the same result could have been achieved on radio. What, then, could have been provided to make the operation of visual interest? This, of course, is the still unsolved problem referred to at the outset so far as music on TV is concerned. What can be done to provide visual interest for an art which is 99 per cent auditory?

I'd say it would help to show the thing that is being discussed. That may seem revolutionary, but in a program meant to be educational, such as "Princeton '54," why not provide something to interest the eye as well as the ear? A superimposed image of the score that was being played, in a moving strip across the bottom, would be one approach. This might seem of interest only to people who can read music; but if a discussion of Schoenberg's harmony is meant to appeal to others, somebody is kidding somebody. It would seem, at least, worth trying. That is this week's Constructive Thought.

EARLIER in the week Sir Ernest MacMillan brought the Toronto Mendelssohn Choir and various Dominion soloists to Carnegie Hall for performances, on successive evenings, of Handel's "Messiah" and the "St. Matthew Passion" of Bach. It was a pleasure to hear this fine chorus, which has a history of some six decades, and also to hear the excellent playing of the orchestra drawn from the Toronto Symphony. Both matched, or excelled, the quality of sound to be heard on most occasions when choral works are performed hereabouts. Among the soloists were such able artists as Lois Marshall, soprano (known for her part in last year's performance of the Beethoven "Missa" under the direction of Toscanini), and Jon Vickers, a tenor of uncommon aptitude.

The total effect, however, was sorely influenced by Sir Ernest's tendency to slow tempi and rather colorless contrasts in dynamics. There is a virtue in thoroughness, as a basis on which to found a point of view. When it must suffice as the point of view itself, it can be slightly insufficient in works of such magnitude, known eloquence, and variety.

—IRVING KOLODIN.

Lost Ocean

By Robert P. Tristram Coffin

WHEN I was young and all bold boy,
I walled a pool off from the sea,
Put pebbles in for continents,
And scooped out ports where ports should be.
The minnows in my palms were whales,
My breath blew out and made the gales,
And all the ocean belonged to me.

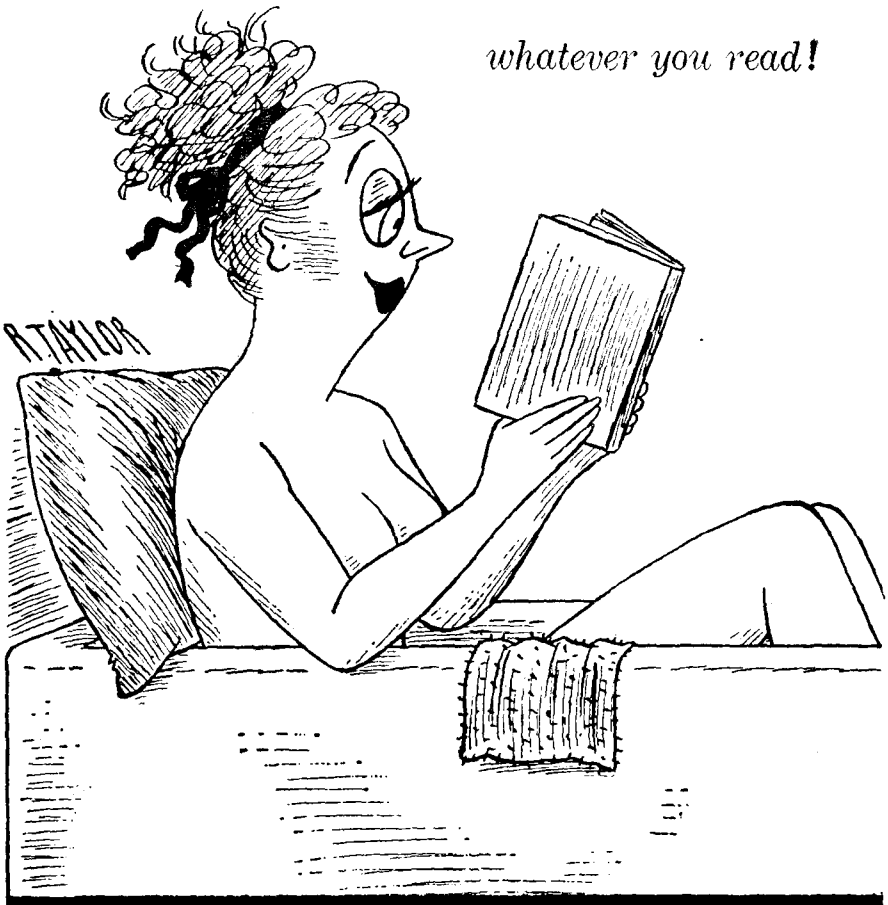
Hermit-crab leviathans,
I set them free my tides to creep,
Storms and rainbows in my hands,
I was lord of all the deep,
Armadas of shell-ships thronged my knees,
My legs were Pillars of Hercules,
And all this sea was mine to keep.

But the sea came back like law and love
That will not leave its children so,
It took my minnows and crabs and shells
Back to fathomless flood and flow,
The boyhood universe that was mine
Was gone into thunder and the shine
Where I and all small boys must go.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

wherever you read!

whatever you read!



get the most for your money at

marboro

ORDER BOOKS & PRINTS WITH THIS COUPON TODAY

marboro books Dept. S43, 222 Fourth Ave., New York 3, N. Y.

Please send me, postage prepaid, the bargains circled below:

☐ Enclosed find $_____ ☐ Send C.O.D.* ☐ Charge my account

30	33	38	94	148	158	191	226	229	231	243	248	250	252
261	266	275	287	291	293	332	342	343	374	421	448	486	500
502	506	515	574	582	583	601	602	603	604	605	606	607	608
609	610	611			A16	A26	A27	A28	A36	A42	A44	A46	A63
A68	A70	A94	A95	A96	A97	A98			B18	B19	B20	B21	B22

Name_____

Address_____

City_____ Zone_____ State_____

New York City residents add 3% city sales tax.
*A few cents extra for C.O.D. Add 25¢ per title for deliveries outside U.S.A. and possessions.

GUARANTEE: If not satisfied for any reason, return books within 10 days and money will be refunded.

WHEN IN NEW YORK CITY—VISIT THE CONVENIENTLY LOCATED MARBORO BOOK SHOPS

47 West 42nd Street *(near Stern's)*
8 East 59th Street *(off Fifth Avenue)*
144 West 57th Street *(near Carnegie Hall)*

158. STELLA STANDARD'S COOK BOOK.
Basic cook book of delicious recipes collected and tested by this famous culinary expert. Over 750 pages of easy-to-prepare recipes include not only every standard dish for beginners, but tasty gourmet creations from all over the world, such as Duck with Brandied Cherries, Chicken Cacciatora, Calf's Brains au Beurre Noir, and others that are surprisingly easy to make and turn out to be masterpieces. *Pub. at $3.95.* *Only* **1.00**

A36. TOREROS—BULLFIGHT PRINTS.
All the drama and grace of bull-fighting captured in these six full-color reproductions of Nico watercolors. With or without framing, these prints convey that rare combination of dynamism and emotional tension found in the bull-fighting arena. Each measures 11" x 14". *Pub. at $7.20.* *All six only* **1.98**

266. THREE CONTINENTS.
By Felix Topolski. In the stormy years of 1941 and 1945, the author-artist travelled throughout Europe, Africa and Asia—with his sketchbook always at his side. This magnificent work presents over 700 drawings, revealing humanity caught in the turbulence of war. Luxurious, cloth-bound, 10" x 12½" volume. *Pub. at $10.00.* *Now only* **2.98**

A70. LAUTREC: CIRCUS PRINTS.
A portfolio of six highly-prized Toulouse-Lautrec circus scenes. These colorful 11" x 14" silk-screen reproductions of Jockeys, Clowns, Animals, etc. are among his best-liked works. *Pub. at $6.00. All six only* **1.98**

148. DICTIONARY OF WORD ORIGINS.
By Joseph T. Shipley. Stories of the words we use—how they grew across centuries and countries. Thousands of word histories, old and new. *Pub. at $5.00.* *Only* **1.98**

293. FROM SICKERT TO 1948
Produced by the Contemporary Art Society of England. Profusely illustrated with 110 reproductions of works by Rouault, Picasso, Matisse, Gilman, Bonnard, Maillol, Sutherland, and Sickert. Five of the plates are in vibrant full-color. Commentary by John Russell examines the movement and growth of contemporary art. *Special* **1.98**

DUFY WATERCOLORS
France's finest printing craftsmen have preserved all the gaiety and vivid colors of the original Raoul Dufy watercolors. These incredibly true-to-the-original reproductions measure 14" high x 18" wide—an excellent size for framing. Never has Dufy's fresh, sparkling use of translucent watercolor been better captured in a reproduction. Famous interior decorators cherish Dufy prints as the perfect way to add a bright touch to any room. *Imported from France.*

A96. THE PADDOCK AT DEAUVILLE.
Famous racetrack scene. *Pub. at $9.00. Only* **2.98**

A97. YACHTS AT DEAUVILLE.
Colorful view of the harbor. *Pub. at $9.00.* *Only* **2.98**

A98. CHANTILLY.
Prized racetrack setting. *Pub. at $9.00. Only* **2.98**

252. THE PAINTER IN HISTORY.
By Ernest Short. Great art passes in review from the cave man to Medieval Art to contemporary American painting. 452 pages trace the development of pictorial expression in such widely diverse countries as China, India, Persia, Greece, Italy, Germany, France, England and America. Abundantly illustrated with 102 full-page plates. Indexed. *Pub. at $6.00. Only* **2.98**

287. ROUAULT.
Forty of Georges Rouault's most treasured works (10 in full color) superbly reproduced on coated paper by skilled Parisian printing craftsmen. This world-famed 10" x 14" Hyperion edition contains a 2000 word introduction by the artist himself. Includes a six page commentary on Rouault and his work by Edward Alden Jewell. Imported. *Pub. at $5.00.* *Only* **1.98**

500. ENCYCLOPEDIA OF RELIGION.
"Embraces tens of thousands of articles on all the significant religions of the world. . . . a truly great achievement."—*N.Y. Times.* Ed. by Vergilius Ferm with 190 collaborators. 844 pages. *Pub. at $10.00.* *Only* **4.88**

275. LONDON IN THE NINETIES.
Edited by Leonora Collins. Seventy-six photographs of life in the "naughty nineties." Both humorous and nostalgic, this volume brings every-day scenes back to life again. Twenty-five excerpts from writings of the 1890's help round out this pleasant collection. Imported. *Pub. at $4.00.* *Now only* **1.98**

343. POMPEII.
By Amedeo Maiuri. 128 masterful photographs and a comprehensive text in English make this book a valued addition for your library. Tells the story of the famous city which, after being buried under volcanic ash for hundreds of years, was finally disinterred after two centuries of toil by students and workmen. Imported from Italy. *Pub. at $6.00.* *Only* **2.98**

A68. SIX CHINESE PRINTS.
Six magnificent 11" x 14" prints of original paintings on silk by the Chinese masters. These superb reproductions reflect the mastery of brush control, the delicate hand, the subtle color and reality of the great Chinese school of the 11th to the 17th century. The subects include flowers, birds, horses and painted fans portraying scenes of family life. *Pub. at $6.00.* *Only* **1.98**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

229. A PRACTICAL MANUAL OF SCREEN PLAYWRITING.
By Lewis Herman. Complete and authoritative guide to screen and television writing, for writers, producers, and directors. Tells how to handle theming, plot patterns, character development, dramatic values, gimmicks, humor, flashbacks, camera movement, dialogue writing, dialects, and other valuable information. Illustrated. *Pub. at $5.95.* *Only* **1.49**

A26. LOREN MacIVER: THE CLOWN
Superb, giant-size silk screen reproduction of MacIver's beloved portrait of Emmett Kelly, the world-renowned, sad-faced clown. His sensitive features, muted greens and pale blues of the original (from the Roy R. Neuberger collection) have been beautifully reproduced in this 28" high x 21½" wide silk-screen print. *A Masterpiece Exclusive!* *Special* **3.88**

486. LOGIC FOR THE MILLIONS.
By A. E. Mander. Clearly and expertly shows how you can train yourself to think more accurately and effectively, analyze complicated problems, etc. *Pub. at $3.00.* *Only* **1.98**

261. PARIS HERSELF AGAIN.
By George Augustus Sala. Profusely decorated with more than 100 monotone illustrations, plus 19 full color drawings by Victor Ross (with particular emphasis on Parisian coquetry). Paris as the author saw it and lived it at the peak of its charm and beauty after the Franco-Prussian war. *Beautiful* 8½" x 11" volume. *Pub. at $4.00.* *Now only* **1.98**

448. TWENTY-ONE VARIATIONS ON A THEME.
Collected by Donald Webster Cory. Stories about sexual deviation by D. H. Lawrence, Stefan Zweig, Henry James, Christopher Isherwood and 17 others. 436 pages. *Pub. at $3.75.* *Only* **1.98**

226. GAUGUIN.
By John Rewald. 166 of Gauguin's best-known paintings perfectly reproduced in a beautiful 10" x 12¾" volume. *The 16 tipped-in plates are in magnificent full color—the 150 monotone plates are unusual for the depth of the tones and color values. Text in French and English comments on the Gauguin saga.* *Pub. at $7.50.* *Only* **3.88**

THE HISTORY OF MUSIC
Famous Symphonia Series—
Prices slashed 60%
One of the clearest, most informative groups of books ever written about the principal composers and movements that have shaped the history of music. Many of these beautifully-bound, 7¾" x 10½" volumes give a lucid, detailed account of a great artist's life, as well as a searching review of his principal works. Others survey an important phase of music development. Illustrations (many with unusual photographs) on almost every page. Musical notations of principal themes suitable for piano playing. *Pub. at $2.50.* *Each only* **1.00**
601. TSCHAIKOWSKY. By E. W. Schallenberg.
602. MODERN BRITISH COMPOSERS. By Marius Flothius.
603. CESAR FRANCK. By Hendrik Andriessen.
604. HISTORY OF THE WALTZ. By Dr. Eduard Reeser.
605. ITALIAN OPERA. By Kempers and Bakker.
606. GIUSEPPE VERDI. By Herman Rutters.
607. SMETANA AND DVORAK. By R. P. Suermont.
608. STRAVINSKY. By Frank Onnen.
609. CLAUDE DEBUSSY. By Piet Ketting.
610. STRADIVARIUS. By Dirk J. Balfoort.
611. CHOPIN. By Dr. E. W. Schallenberg.

332. ANATOMY OF MELANCHOLY.
By Robert Burton. Ed. by Floyd Dell and P. J. Smith. Over 1,000 pages of entertaining reading, an amazing literary grab-bag ranging over almost every conceivable subject and a fast amount of learning and spiced with sly humor. The original and still unsurpassed "bedside book." *Special* **2.98**

515. THE EMOTIONS.
By Jean-Paul Sartre. Outline of Sartre's new theory of psychological interpretation. Delving into the *magic of the emotional process, he analyzes the* roles which fear, lust, melancholy, and anguish play in the life of man. *Pub. at $2.75.* *Only* **1.00**

421. *NAKED HOLLYWOOD.*
Photos by Weegee.
Weegee, the fabulous photographer, has turned his camera on that most incredible of all places. Here is *NAKED HOLLYWOOD* — shocking, outrageously funny, and artistically brilliant. 8" x 11". *Pub. at $5.00.* *Only* **1.98**

502. EXISTENTIAL PSYCHOANALYSIS.
By Jean-Paul Sartre. *Sartre here blends philosophy* and psychology in presenting a new psychoanalysis based on the principles of existentialism. *Pub. at $4.75.* *Only* **2.98**

38. WORLD BOOK OF MODERN BALLET.
By John Martin, dance critic of the *New York Times*. America's leading authority presents an informative and entertaining commentary on all the principle ballets, ballet companies, dancers, choreographers *and movements that have made ballet one of the* notable arts of our times. The refreshingly critical text is complemented by 160 superb photographs, many in color, of outstanding dancers from Markova and Danilova to Fonteyn and Kaye. *Pub. at $6.00.* *Now only* **1.98**

248. PORTRAIT OF LONDON.
By Arthur Bush, famous BBC commentator. Tells the story of the heritage of the streets and buildings of modern London from the 18th Century to the 20th. Century. Illus. with 24 photographic plates. *Special* **1.00**

A46. DUFY: SILK SCREEN PRINT.
Raoul Dufy's superb painting of a gaily dressed Parisian lady on a sunny holiday reds and blues predominate. This authentic 20" x 26" full-color silk-screen print is one of the most exciting *Pub. at $5.00.* *Now only* **2.98**

A44. MONDRIAN: SILK-SCREEN PRINT.
A truly magnificent 12" x 16" full color reproduction for those who appreciate the modern masters' work of this controversial modern master. The silk screen process has perfectly captured the brilliant blue and yellow squares of the startling 1925 Mondrian geometric design. *Pub. at $6.00.* *Now only* **1.98**

231. FIRE HOUSE.
Fascinating children's playbook by Leo Manso. This brightly colored 9" x 10½" book is not only a fascinating story about fire-fighting, but also sets up to form a fire-house and a burning building. Cut-out firemen, engines, ladders, etc. add to the fun. *Special* **.88**

243. THE LETTERS OF COLERIDGE.
Edited and introduced by Kathleen Raine. These 141 discourses on all possible subjects reveal Coleridge in a new light as theologian, psychologist, politician, and journalist. Imported. *Only* **1.49**

191. MURDER IN THE CATHEDRAL.
By T. S. Eliot and Geo. Hoellering. With 123 illustrations, 6 in color. Handsome volume on the film version, containing the complete scenario, original text of the play, together with the new scenes written especially for the film by Mr. Eliot and not elsewhere published. *Pub. at $6.00.* *Only* **1.98**

342. ROME.
By L. Salvatorelli. A must for everyone interested in this great cultural center. A brilliant collection of 128 magnificent photographs (with explanatory notes) showing every important edifice in and around Rome. The 90-page English text takes you on a tour through Antique, Old Christian, Medieval, Renaissance, Baroque and Modern Rome. Imported from Italy. *Pub. at $6.00.* *Only* **2.98**

94. THE DIARY OF A WRITER.
By F. M. Dostoievsky. More than 1100 pages, fully indexed and annotated. Dostoievsky's famous Diary, here translated into English for the first time, is one of the major works of the 19th century. It is the intimate self-revelation of a man of genius, a treasure house of anecdote, reminiscence, criticism, short stories and sketches by a master. **4.88**

A94. ANDRE MASSON: THE MOON.
Full-color silk-screen reproduction of this masterpiece of fantasy done in aqua, pink, chartreuse, gray, black and white. Giant-size (21" wide x 28½" high) reproduction printed on a blue heavyweight stock in keeping with the artist's original conception. Framed or unframed, it's a provocative conversation piece for your home. *Pub. at $6.00.* *Only* **1.98**

OIL PAINT REPLICAS
OF VAN GOGH ORIGINALS
These two late, superb Van Gogh's are available in a small quantity. Magnificent in color, resplendent in heavy, thick, genuine oil paint that you can touch, they were reproduced directly from the originals in the Museum of Fine Arts, Boston and the Metropolitan Museum of Art, New York. Every heavy brush stroke has been painstakingly reproduced to make these Albert Urban Prints (the world's finest oil paint reproductions) the closest thing to owning the originals.

A27. CYPRESS TREES.
A 70-screen reproduction in greens, golds, pinks and blues. Picture size: 21½" x 26½". *Pub. at $7.50.* *Only* **5.88**

A28. HOUSES AT AUVERS
A 70-screen reproduction in greens, reds, golds and blues. Picture size: 21" x 26". *Pub. at $7.50.* *Only* **5.88**

A16. DEGAS BALLET DANCERS.
With startling authenticity, these 10 superb reproductions capture all the poetic imagination and delicate understanding of Degas' prized ballet sketches. Each plate measures a full 17" x 13" . . . each is printed on a color-tinted paper individually chosen for the particular subject. Frame them for your home—you'll find no finer portrayal of the ballet's rare grace and beauty! *Pub. at $7.50.* *Only* **2.98**

506. BAUDELAIRE—FLOWERS OF EVIL.
A privately printed limited edition of the work generally accorded to be the essence of decadence. The French poet of the 19th century plunges you *into a world of bizarre surprises, astonishing beauty* and mysterious terror. Spiced with startling drawings by Beresford Egan. Elegant 8½" x 10¾" volume translated by C. Bower Alcock. *Pub. at $10.00.* *Only* **2.95**

250. THE HOUSES OF PARLIAMENT.
By Hans Wild and James Pope-Hennessy. Scenic tour through the houses of Parliament, past and present. The "inside story" of the decor of Great Britain's law-making bodies. Twenty-one rarely seen prints of the "old palace" contrast with 68 contemporary photographs. Imported. *Special* **1.49**

574. WRITING FICTION
By Robert Smith. The successful author presents a practical guide to creative writing, filled with useful information and guidance on every step from plot conception to marketing the story. *Pub. at $3.50.* *Only* **1.00**

A63. PICASSO: THE WHITE CLOWN.
You have never seen this famous Picasso painting in a more striking reproduction. It has been hand-screened in reduction by the skilled silk-screen process on an elegant, textured cocoa brown stock. Measures 15" wide by 20" high, a size preferred by home decorators & connoisseurs. Limited quantity! *Pub. at $10.00.* *Now only* **1.98**

A42. BRAQUE SILK-SCREEN:
Zelos and Nike.
Braque uses pure abstract line to depict Zelos, the Greek mythical god of Rivalry, and his sister Nike, the goddess of Victory. This modern masterpiece has been reproduced in black and white on an 11" wide x 25" high sheet by the inimitable silk-screen process. *Pub. at $6.00.* *Only* **1.98**

30. GREAT SYSTEMS OF YOGA.
By Professor Ernest Wood. Practical guide to Yoga as an aid to modern living. Explains how to attain increased power and faculty, poise, conservation of energy and how to reach the deeper layers of consciousness, which most people never experience. *Pub. at $3.50.* *Only* **1.98**

33. DICTIONARY OF MYSTICISM.
Edited by Frank Gaynor. Special Library Edition. A collection of brief and concise definitions of hard-to-find and hard-to-define terms used in Religious Mysticism, Esoteric Philosophy, Occultism, Psychical Research, Spiritualism, Alchemy, Astrology, in the Oriental philosophies of Buddhism, Brahmanism, Sufism, Lamaism, Zoroastrianism, Theosophy, Kabbalism, Magic and Demonology. *Pub. at $5.00.* *Only* **2.98**

FABULOUS OFFER!
SAVE 66% AND MORE!
20" x 26" Silk-Screen Reproductions of
DEGAS' BALLET SCENES
Four masterpieces from the brush of Edgar Degas, reproduced with all the delicacy and charm of the originals. Here is the grace of the Parisian Ballet as only Edgar Degas could capture it. Silk-screened on finest quality, tinted, deckle-edged paper. The overall size of 20" x 26" allows ample space for framing. These Degas Ballet Scenes in your home will be a compliment to your good taste. Only a limited quantity is available at these sharply reduced prices so act immediately!

B18. SEATED DANCER.
Printed area: 16" high x 20" wide. Silk-screened on a pastel green sheet. *Pub. at $6.00.* *Only* **1.49**

B19. THREE STANDING DANCERS.
Printed area: 16" high x 21" wide. Silk-screened on a pastel green sheet. *Pub. at $6.00.* *Only* **1.49**

B20. STUDY OF A DANCER IN PROFILE.
Printed area: 21" high x 15" wide. Silk-screened on a pastel blue sheet. *Pub. at $6.00.* *Only* **1.49**

B21. STANDING DANCER.
Printed area: 21" high x 15" wide. Silk-screened on a pastel blue sheet. *Pub. at $6.00.* *Only* **1.49**

B22. MATCHED SET.
All four of these charming silk-screen prints. *Pub. at $24.00.* *Only* **4.88**

291. VELASQUEZ.
The great Spaniard's finest paintings superbly reproduced in a volume that can only be described as "a masterpiece of Swiss book manufacture." More than 100 incredibly faithful gravure reproductions—53 of them full-page plates in magnificent color. Beautifully bound 9½" x 12" volume. "There can be nothing but praise for this volume". . . *New York Times.* Includes a definitive text by Jose Ortega y Gasset. *Pub. at $7.50.* *Now only* **3.88**

583. HEBREW CRIMINAL LAW.
By Hyman E. Goldin. An authoritative guide to the complex subject of Hebrew criminal jurisprudence as formulated by the Jews in the centuries before and *immediately after the beginning of the Christian era.* *Pub. at $4.75.* *Only* **1.98**

582. SEX, LITERATURE AND CENSORSHIP.
By D. H. Lawrence. Ed. by Harry T. Moore. Some of the most vital essays of our time including the first American appearance of *Apropos of Lady Chatterley's Lover.* *Pub. at $5.00.* *Only* **1.49**

A95. RENOIR: WOMAN WITH VEIL.
Superb, full-color, silk-screen reproduction of one of Renoir's best-known paintings. With a magical blending of purples, pastels and flesh tones, Renoir creates *the overwhelming sense of beauty for which his work* has been acclaimed. This 11" wide x 16" high silk-screen is perfect for framing. *Pub. at $7.50. Only* **1.98**

374. SEX, SOCIETY AND THE INDIVIDUAL.
Ed. by A. P. Pillay and Albert Ellis. A rare collection of 45 outstanding articles that originally appeared in *The International Journal of Sexology* and *Marriage Hygiene.* This unique contribution to the modern Science of Sex contains significant contributions from such recognized authorities as Clifford Allen, Le Mon Clark, E. Grafenberg and W. Schindler. 448 pages. *Pub. at $7.50.* *Only* **4.88**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

If You Don't Want Components . . .

By IRVING KOLODIN

WHATEVER the causes, it is clear from surveys and questionnaires that, in addition to the music-minded who will shop and combine components with a view entirely to end results, there are those who prefer the convenience of an assembled unit with an emphasis on musical results but also an active concern for appearance, compactness, and transportability. For the apartment dweller, the person who has to consider moving periodically, or the one who has a "nice home" and doesn't want it cluttered with gadgets (an unfounded count against components, incidentally), it is good news that assembled units ("packaged" is the common trade term) are better buys now than they have ever been. Virtually every price category offers something worth having.

First facts first. There are, roughly speaking, three discernible price categories: under $300, around $500, and between $700 and $900. I don't know any in the lowest range which can conscientiously be described as "high fidelity." Good reproduction? Yes. Better reproduction than previously available in such units? Emphatically. The best reproduction some of these companies have ever offered at comparable prices? Decidedly. The best to be expected, however, is "the most you can get for your money." More than this would be unrealistic. On the other hand, the prices cited in the adjoining compilation are "list." Local factors may influence the willingness of a dealer to share his profit with a customer through "trade in" or other arrangements. It's worth inquiring about.

Where cabinet stylings are involved, I would, if possible, avoid models using the "roll-out" type of changer drawer. Some are better designed than others, and the best may be wholly unobjectionable (I have one such in a Fisher model I bought seven years ago, and it is still functioning well). But the stationary turntable, accessible through a lifted lid, remains the preferable arrangement. As to positions of controls, appearance probably will result in the controls being contained within the cabinetry, or behind a door, but it is advantageous to have them available without disturbing pickup, turntable, etc.

At a rock-bottom price, so far as consoles are concerned, the best buy I have encountered is the Olympic "Minuet." At not much more than the cost of the Columbia "360," which is essentially a table model, and good as such go, this offers a twelve-inch speaker in a roomy sound area with crystal pickup and AM-FM radio tuner. No compensation device. Short of $300, the best reproduction is provided by the Magnavox "Magnasonic," which takes its primacy from the use of two twelve-inch speakers, with two five-inch adjuncts. Even without baffling, which would be desirable, this sound is uncommon at the price. In the model that includes AM-FM (listing near $250) it offers more utility than either the RCA 3H56 (costing more without radio) or the Kelton "Cambridge," a very sound little unit and well-designed, save for lack of separate bass and treble controls or compensation elements. The RCA model that provides an extra auxiliary Olson speaker gives better reproduction, but it is neither distinguished in appearance nor versatile enough in performance for the price asked ($350, give or take a few dollars). The attempt to convert the Columbia "360" into a console by surrounding it with a large box, linked to a radio tuner, has resulted only in burying whatever utility its original design possessed.

A product worth investigating at the upper end of the "low" bracket, or the lower end of the "higher" bracket, is the Bogen "Nassau." This is the offering of a manufacturer noted for sturdy economy-priced amplifiers who has set up an equipment table in a chairside unit embodying record changer, radio tuner, and amplifier, with a separate speaker enclosure. The extent to which it is nationally available is questionable, but the approach to the whole problem is sound. The Scott "Kensington" (priced at rather more) does not perform as well. However, the example of the Lehmann Radio Salon in New York is typical of other dealers through the country who have used Scott tuner-amplifiers in units of their own design. Lehmann has a chairside unit of compact proportions, in a well-built cabinet, which uses two speakers for sound diffusion, at $375. (To avoid confusion, it should be noted that these Scott tuners-amplifiers are not made by H. H. Scott of Cambridge, Mass.)

THE next neighborhood is an interesting one, both for what is offered and how it is conveyed. It is, generally speaking, the $500 class, to which such manufacturers as Philco, Capehart, Stromberg-Carlson, Fisher, and Magnavox have addressed their intentions. At this price, it seems to me, a purchaser has the right to expect tone in the high-fidelity category, cabinetry of quality, and a reasonable access to the problems of compensation. None, actually, fulfils all the specifications. The Philco mates a good-looking cabinet with a design utilizing much of the space in the rectangular console for sound reverberation (the so-called "Phonorama"). But it has no compensation elements. The Capehart has such compensation as is of ordinary requirement and a handsome cabinet, but its speaker system is not outstanding. The Stromberg "400" has excellent elements in compact form, but the arrangement of the speaker at the base of a conventional cabinet limits its performance characteristics. The Magnavox "Regency" has an excellent speaker setup—two twelve-inch speakers, plus a high-frequency horn—but some compensating features would be welcome. After all, if record makers make a standard practice of imprinting their albums with such statements as "For best results compensate for the AES curve," or "This recording will give best results when the New Orthophonic curve is utilized," the man who pays $500 for a machine should have the privilege of flipping a switch and feeling that his property is responding properly.

Fisher Radio, which has long been a symbol of quality in the field of home music reproduction, is now straddling the categories of high, higher, and highest fidelity. Its lowest assembled unit lists at $545, utilizing the "Coronet" chassis, magnetic pickup, standard three-speed changer, and twelve-inch coaxial speaker. The cabinet work is uniformly good. Other Fisher units, embodying substantial alterations in components and cabinetry, are available in a price range up to $900. (This chassis will give good results with the Fisher Master

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Audio Control, a unit priced at $97.50, which can conciliate the curves of virtually any LP record now in circulation and will improve the performance of any sound amplifier-speaker pairing.)

The next area of investigation carries the inquiry into stratospheric considerations of looks, performance, and durability. The claimants for attention are Admiral, Philips, and Crosley, in the $795-$900 category. Here, certainly, the purchaser should look for maximum return for a considerable investment. The bottom and top offerings, namely Admiral and Crosley, I would describe as well worth the asking price—assuming that price is not a first factor. The one in between, Philips, is open to question.

Assuming that appearance is an important factor, the several Admiral units (with a flexible price range) are worth investigating. The components have been carefully chosen, the useful compensation features are present, and the pictorial elements are in line with the asking price. The range of standard models embodies many of the cabinet styles commonly preferred.

The Philips "Concerto Grand" presents a special problem since it is not specifically designed for the American market, and hence is not keenly responsive to our present concern with fidelity. To begin with, it embodies what is perhaps the most powerful radio generally available in commercial channels: seven bands, especially effective on the short wave end. The cabinetry is solid, the design ingenious. All this is in the favor of the Philips "Concerto Grand," but not the rather confined spacing of the two eight-inch speakers, or the crystal pickups (specially designed in the Philips laboratories) of as yet unproved frequency coverage, or the lack of any compensating features. It is the contention of the Philips representatives that the speakers do not involve cross-over networks, and hence the need for compensating arrangements are reduced, but I have not heard enough to be convinced. If you want the ultimate in radio reception, 'round the world, and a reasonably good reproduction of records, the Philips is worth investigation. It has an ingenious changer on which 33-rpm records can be played manually without interference from the automatic mechanism. A longer spindle is substituted when the changer is in use.

It is now more than six months since Crosley introduced its "Enrico Caruso" model at the New York Audio Fair, and no other packaged product has come along to challenge it. Here is a pre-assembled unit which embodies excellent high-fidelity components with the desirable compensation features and a separate speaker enclosure. Cabinetry is available in several styles and woods. The price is high, but so is the performance capacity. (The elements employed are magnetic pickup, Garrard changer, Pilot tuner and amplifier, and Electro-Voice enclosure).

Thanks to the pressures lately applied on behalf of improved sound reproduction, and the obvious verity that most records are now ahead of the usual means for reproducing them, the makers of assembled units are today much more aware of a performance criterion than ever before. The more questions raised by those who shop, whether for components or for packaged units, the more chance there is for standards to be raised still higher.

ASSEMBLED HOME MUSIC REPRODUCERS

MAKER	MODEL	PICKUP	CHANGER*	SPEAKERS	RADIO	PRICE
Olympic	Minuet	Crystal	Webster	12" Extended Range	AM-FM	$169.95
Magnavox	Magnasonic	Magnetic	Own	Two 12", two 5"	..... AM-FM	$198.50 $249.50
Kelton	Cambridge	GE	Collaro	Lang enclosure	.....	$229.95
RCA Victor	3H56	Magnetic	Garrard	Olson 12"	.....	$275.00
Columbia	"360" Console	Ceramic	Own	Two speakers, two outlets	AM-FM	$299.95
Bogen	Nassau	GE	Collaro	8" woofer-tweeter (speaker enclosure)	AM-FM	$349.50
Scott	Kensington	Magnetic	Webster or Garrard	Coaxial	AM-FM	$395.00
Magnavox	Regency	Magnetic (Diamond stylus)	Own	Two 12", high-frequency horn	AM-FM	$495.00
Capehart	RP-154	Magnetic	VM (modified)	**Woofer-tweeter (speaker enclosure)	AM-FM	$499.50
Stromberg-Carlson	Custom 400	Ceramic	Garrard	12" speaker	AM-FM	$499.50
Philco	Phonorama	Magnetic	Own	"Acoustical Lens" (12" speaker)	AM-FM	$500.00
Fisher	Coronet	Magnetic	Webster or Garrard	12" coaxial	AM-FM	$545.00
Admiral	HF 6	Ceramic	Own	**Woofer-tweeter	AM-FM	$795.00
Philips	Concerto Grand	Special Crystal	Own	Two 8" in enclosure	7-band	$850.00
Crosley	G-200	Magnetic	Garrard	**Separate Electro-Voice Enclosure	AM-FM	$900.00

* All changers are 3 speed. Where not identified, it is made by the seller.
** Compensation features.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CHILDREN'S RECORDS

LET CHIN CHOW TEACH YOUR CHILD TO LOVE TCHAIKOVSKY

...begin his music appreciation with

A Child's Library of Musical Masterpieces

Little Chin Chow and his golden bird will lead your child straight into the heart of Tchaikovsky's 'Nutcracker Suite'... and lead this great music straight into your child's heart.

A Child's Library of Musical Masterpieces, in which Chin Chow is included, is an entirely new concept in presenting fine music to children. The musical masterpieces are not simplified, not adapted, not changed in any way. They are exactly as they were composed, performed by great symphony orchestras.

But since a young child cannot grasp the abstraction of great instrumental music, a charming story is narrated with the musical score. Thus, even a 3-year-old may form mental pictures as he is introduced to music which he will cherish throughout his lifetime.

Here are Glazounov's 'The Seasons' with the beloved story of Proserpina and Ceres; the delightful music of Bizet's 'Carmen' translated into a story of a little Spanish bull, El Torito, and seven ambitious junior toreadors; and, of course, the adventures of Chin Chow and his golden bird, and Abou, the little camel, in selections from Tchaikovsky's 'Nutcracker Suite.'

You'll find your child humming themes from the classics that most youngsters don't learn until their teens. Start building him A CHILD'S LIBRARY OF MUSICAL MASTERPIECES. He'll develop an appreciation and love of fine music which will enrich his life during all the years to come!

Start Now With These Wonderful Albums

MUSIC FROM
TCHAIKOVSKY'S 'NUTCRACKER SUITE'
Chin Chow And The Golden Bird
Little Abou, The Camel
No. 3193

MUSIC FROM
BIZET'S 'CARMEN'
El Torito, The Little Bull
No. 3194

MUSIC FROM
GLAZOUNOV'S 'THE SEASONS'
'The Seasons' (Story of Proserpina and Ceres)
No. 3195

ALL ALBUMS AVAILABLE ON 45 AND 78 RPM.

SEND FOR THIS FREE BOOKLET:

How to Develop Music Appreciation in Children, written by John Culshaw, noted music authority and author of "Rachmaninov — The Man and the Music," "A Century of Music (1850-1950)" and "The Concerto."

WRITE:
CAPITOL RECORDS, INC. Dept. M-15
1730 Broadway, New York 19, New York

Capitol RECORDS
REG. U.S. PAT. OFF.

The foremost producer of Quality records for children

A CHILD'S LIBRARY OF MUSICAL MASTERPIECES AND OTHER CAPITOL CHILDREN'S RECORDS ARE OBTAINABLE FROM YOUR RECORD DEALER

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Hi-Fi—with a British Accent

By THOMAS HEINTZ

London.

THE CASUAL visitor to London and the person who, like your correspondent, spends most of his waking hours surrounded by records and all the latest reproducing equipment might be forgiven for assuming that high fidelity in Britain is fast approaching the crest of the wave. Our casual visitor—obviously an enthusiast from the USA—would have studied the advertisement pages of some of our leading gramophone magazines and followed this up with visits to one or two manufacturers and retailers who specialize in high-fidelity equipment. He would have carried away with him impressions of great enthusiasm and of businesses that are obviously prospering. Yet the picture he saw was one-sided, because London is very far from being characteristic of Britain as a whole. Beyond the limits of our capital the would-be enthusiast has scant opportunities of listening to good equipment or of obtaining intelligent advice.

The fact of the matter is that, up to the present, hi-fi has been largely the pursuit of the few, the hobby of the enthusiastic amateur. No one can deny that this species has become infinitely more numerous during the past five or six years, but the change has been quantitative rather than qualitative: we are only just about to reach the beginning of a phase which might be described as "the democratization of hi-fi." Why do we lag so far behind the USA in this field? There are two obvious causes: the comparatively late emergence of LP (it began less than four years ago, and did not begin to take a really firm foothold until EMI entered the field only eighteen months ago) and the absence of FM broadcasting.

Fortunately, the latter factor will soon cease to apply. After several years of purely experimental VHF broadcasting, BBC plans for FM coverage of the whole country have received governmental approval and the London area, at any rate, should be fully provided for before the end of the year. Already the scope of the BBC's experimental transmissions has been enlarged to a point where the real hi-fi enthusiast finds it well worth his while to add an FM tuner to his equipment; yet the public at large still knows next to nothing about the project, nor will it begin to think seriously about it until the service is officially established.

I have not the slightest doubt whatsoever that FM will prove to be the spur to make the wider musical public receptive to new ideas in sound reproduction, whereas medium-wave AM radio has tended to act as a brake on development in recent years because the absurd overcrowding of the European medium-wave band quite ruled out wide-range listening, particularly in the evenings. The next two or three years should see far-reaching developments in the design of mass-produced radio sets and radio-phonograph combinations; there should be a marked trend towards "medium-fidelity" at least, and to achieve this manufacturers will have to incorporate somewhat more advanced loudspeakers than has been the practice hitherto.

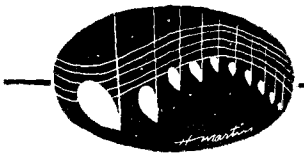
Although this survey is primarily concerned with hi-fi in connection with recorded music, I have stressed the broadcasting aspect of the subject because I regard it as the key to the whole situation. In the area of record-playing equipment the beginning of a new trend is already clearly discernible—a trend towards the compact table instrument capable of yielding remarkably musical results in relation to its size. Although obviously inspired by recent American developments in this field, such instruments owe a great deal to Decca's pioneering work; for the daddy of them all is undoubtedly the "Deccalian," a portable gramophone whose performance astonished us all when it first appeared as far back as October 1947. It has been with us ever since, and for more than six years it was virtually without rival in its class. Now, at long last, it is seriously challenged by one or two new models, notably the Pye "Black Box," a twin-speaker instrument bearing a remarkable physical resemblance to the Columbia "360" and which, like the latter, seems likely to set a new pattern in the popular hi-fi field.

If, as now looks more than likely, such instruments will find their way into many homes and help to bring about a wider appreciation of LP, their success will be due in no small measure to the efforts of Messrs. Collaro, one of our leading manufacturers of record changers and "gram"

(*Continued on page 46*)

"I wonder whether you could settle an argument. The wife says you're playing Brahms too loud but I say it's Tchaikovsky you're playing too loud."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



RECORDINGS IN REVIEW

Hearing Double, or Mutiny on the Bounty

THE APPEARANCE, simultaneously, of six standard repertory works in duplicate versions could suggest the phonographic millennium for which we have all been waiting. That is, the time when companies would so coordinate their efforts that the purchaser could know that there would not be, any month, a new issue of a standard work to make him regret the one he had bought the month before.

However, there is no pattern at all in the current happenstance involving the Beethoven "Emperor" Concerto and "Pastoral" Symphony, the Brahms Symphony No. 2, the Liszt B minor Sonata, Stravinsky's "Sacre du Printemps," and—least probable of all—identical pairings of the Third Piano Concertos of Prokofiev and Bartók. It attests, merely, to the freshening flow of record issues which has become, in the last month or so, something akin to a spring flood. The critical dikes are still intact, but who knows for how long? This is a bounty that might well give rise to mutinous reaction.

Of the dozen records, there is one that is everything that a recording, in the old sense, should be—the definitive statement, in the prime of an artist's life, of a work for which he has a singular affinity. I refer to Wilhelm Backhaus's playing of the **"Emperor" Concerto** (London LL 879) with Clemens Krauss conducting the Vienna Philharmonic. This is, in the first instance, beautifully spacious, clean sounding, rich-toned piano playing which gives to the filigreed, embellished texture of the "Emperor" a meaning I have rarely heard it embrace. Schnabel, of course, was a master of movements one and two, but it seems to me that Backhaus gets more out of the finale than any other performer. In fact, he makes you see why Beethoven did certain things that sound rather pointless and miscalculated in the performances of others, no matter how skilful. There will be, of course, those who prefer the pianistic art of a Horowitz, a Serkin, a Curzon, or a Gieseking—but if it's Beethoven you want, here it is. Krauss does his work well, though not quite on such a level of distinction, and the recording is outstandingly good. To mention Cor de Groot's playing of the "Emperor" with the Hague Philharmonic directed by William van Otterloo in the same paragraph is hardly kind, but since the Epic issue compels it (LC 3014) the statement goes: accurate, well-intentioned, second-rate performance, rather bombastically reproduced.

Otterloo also comes into the sequence with a performance of Beethoven's **"Pastoral"** (Epic LC 3011), this time with the Vienna State Opera Orchestra, for which the companion issue is London's Kleiber conducting the Concertgebouw (London LL 916). As in most Epic issues, the principal impression is of "how" not "what." That is, the quality of the sound transcends Otterloo's correct but rather conventional ideas of this score, marred by clumsy transitions. Kleiber's is superlatively detailed, a little extravagant in calling attention to the processes of the music rather than its meaning, but of high credit to his directorial standing. Neither matches the recent Toscanini-NBC for majestic peroration or logical preparation for what happens, section by section, though Kleiber keeps pace fairly well until the storm, a soaking shower in his estimate, a tempest of fury in Toscanini's. Best sound belongs to London.

Of the other eight items, there is the most virtue in Edith Farnadi's treatment of the **Liszt B minor Sonata** (Westminster WL 5266), which has not only the irrelevant distinction of being about the best effort with this score I have heard from a woman pianist (most avoid it) but in many ways one of the most interesting from any recent pianist. This is not because Miss Farnadi is an outstanding virtuoso—though she has ample technique for ordinary requirements—but because she knows and understands and feels the idiom of Liszt thoroughly.

Here, as in the Backhaus, the art of transition, of linking thought together, of planning and executing design, is merged with a warm feeling for the emotional surge of the music. What more can one ask, save the driving energy of Horowitz (who seems unduly coy about re-creating his masterful version of old under present-day conditions)? Westminster has done well by Miss Farnadi, acoustically, and she adds to the value of the long first side with a competent playing of the "Mephisto" Waltz and a charming one of the "Valse Impromptu" on the second. Alexander Uninsky is Epic's entry in this work (LC 3027), which he performs in straightforward display style and with no excess of strength above the ordinary to command attention. The Philips engineers who make these Epic recordings are less successful with solo piano than with orchestra. Uninsky's "filler" is the "Sonetto del Petrarca" No. 104.

Wilhelm Backhaus—"a meaning rarely heard."

Lest it be thought that Epic's new catalogue is responsible for all the twin births, it may be mentioned that the next three works and duplications are non-epical, or epochal. Most interesting is the "coincidence" by which Julius Katchen and Ernest Ansermet in Switzerland and Leonard Pennario and Vladimir Golschmann in St. Louis hit upon the idea of combining the **Third Concertos of Prokofiev and Bartók.** In any case, the Katchen-Ansermet production (London LL 945) is the smoother, better-sounding of this pair, though neither pianist duplicates the effect Samson François made in his An-

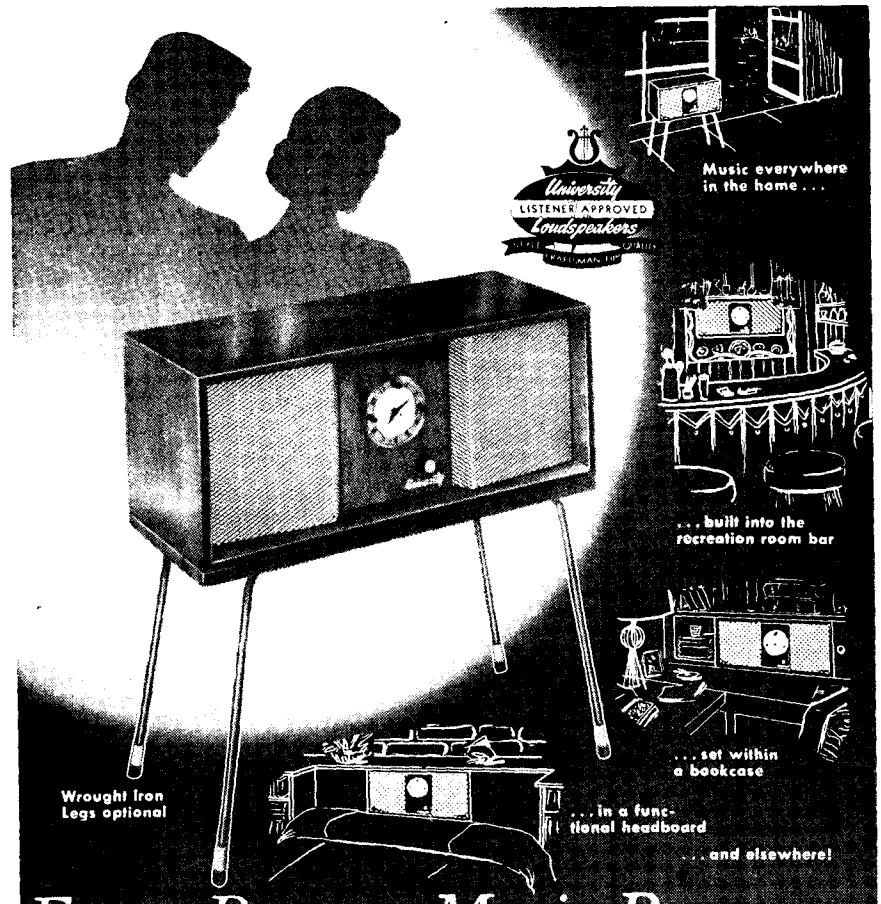
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

gel recording of the Prokofiev. The two Bartók performances are closer in quality, but here, I would say, Sandor and the Philadelphia Orchestra are preferable. Obviously, Angel should combine its François recording of Prokofiev with Columbia's Sandor-Ormandy-Bartók, but I wouldn't recommend waiting for that to happen. The Capitol from St. Louis (P-8253) is not one of the happier ventures of this company into the midlands: jangly piano sound, rather flat orchestral sonority.

The other four orchestral discs all have merit, though none is a Best Buy in its category. Carl Schuricht's **Brahms No. 2** (London LL 867) profits from the best company manner of the Vienna Philharmonic, with its characteristically golden horns and warm strings, in a reading that is strongly accented, somewhat leisurely in pace. Eugene Ormandy leads the Philadelphia Orchestra in its characteristic kind of performance (Columbia ML 4827), sumptuous through the orchestral gamut, but rather overconcerned with fussy detail for the best advantage to Brahms. My preference remains with the Toscanini-NBC, which flows, riverlike, from beginning to end, broadening, as it should, into a delta of sound at the climax (RCA Victor LM-1731).

COMING to the present, or nearly so, Stravinsky is honored this month with two versions of **"Le Sacre,"** both of good quality though slightly different in concept. Antal Dorati's, with the Minneapolis Orchestra (Mercury MG 50030), is more immediately impressive, since no effort has been spared to make every instrument as audible as possible. This, of course, is the objective in any recording, up to a point where ensemble should prevail and a total musical concept should dominate. Too often here one hears flutes and oboes, clarinets and trombones, rather than Stravinsky. Dazzling, but rather beside the point. (Also the low level on Side 2 is rather ostentatiously hard to hear.) Steinberg's with the Pittsburgh Symphony (Capitol P-8254) is less concerned with sensation, more with music, in a version more lyrical, perhaps, than any commonly known. Crisp sound, fine balance. As preferences go, mine remains with the Monteux-BSO (RCA Victor LM-1149).

Of this mixture compiled at random —the product, actually, of accumulation—the evaluation shows one great record, one very fine one, and four or five others certainly well made. Whether the two which will remain of durable interest justify the effort that has gone into the other ten, only the makers can answer. —I. K.


University
LISTENER APPROVED
Loudspeakers
Music everywhere in the home . . .
. . . built into the recreation room bar
. . . set within a bookcase
. . . in a functional headboard
. . . and elsewhere!
Wrought Iron Legs optional

Every Room a Music Room . . .

with the UNIVERSITY 3-WAY *"Companion"*

Within the confines of a small enclosure— performance that spans the complete musical range . . . from rich, vibrant bass to lyrical, brilliant highs.

HERE'S HOW:

WOOFER: *Heavy Duty* exclusive "W" Alnico 5 magnet and rim-centered diaphragm with oversized voice coil on buzz-free duraluminum suspension provide exceptional richness and depth of the lowest bass tones.

MID-RANGE: Patented "Diffuser" element comprises dual radial mid-range projector and diffraction ring for efficient full-bodied reproduction of the middle octaves, retaining all the original "presence".

TWEETER: *Genuine* heavy duty driver unit with exclusive "reciprocating flares" wide angle horn reproduces the full range of the highest musical tones clearly and with true brilliance.

CROSSOVER NETWORK: *True* electrical separation of high, middle and low frequencies, with professional inductance/capacitance type network, results in deep dimensional spatial orchestral quality.

BALANCE CONTROL: *Adjusts* performance of the system to suit program quality, room acoustics and accommodates a wide gamut of personal taste.

AUTOMATIC CLOCK: *Versatile* timepiece will plan your musical itinerary—record broadcast programs in your absence—awaken and permit you to retire with choice music by adjusting a simple control . . . and the entire music system, tape recorder or radio will "perform" or "shut off" remotely or automatically.

For complete information write Desk 35E.

UNIVERSITY LOUDSPEAKERS INC.
80 SOUTH KENSICO AVENUE WHITE PLAINS, N.Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Walco PRODUCTS

Just for the Record

WALCO STATI-CLEAN *ANTI-STATIC* **RECORD SPRAY**

STOPS STATIC DUST. Walco Stati-Clean is your best defense against dust—major cause of record and needle wear. Stati-Clean spray cleans the disc surface, stops static electricity that attracts dust. Handling and "dusting" no longer builds up static. Stati-Clean improves fidelity, eliminates static "crackle." Lasts dozens of plays, no need to reapply each time. Tested safe—thousands sold. Complete with special applicator cloth.

WALCO DISCOVERS

PROTECTIVE SLEEVES FOR RECORDS

Walco DISCOVERS —now with the new *contoured* bottom—are the perfect answer to record protection. You slide your records into DISCOVERS, then into the original jacket. No more scratches, moisture or finger marks from handling. DISCOVERS seal out dust, protect against extremes of temperature, accidental spillage of liquids. They *keep* the sound safe and sound! Packaged 12 12-in. sleeves or 15 10-in. sleeves.

WALCO REPLACEMENT NEEDLES

FOR LONGER RECORD LIFE

The average jewel-tipped stylus is rated only about 20 to 60 hours of play, after which it develops a chisel-edged flat. This flat shears highs from your records, ruins groove walls. Periodic needle replacement is an *absolute necessity* for the serious music lover. You replace with the *finest* when you replace with Walco jewel needles (and the superb Walco Diamond)—first choice of major cartridge manufacturers.

SEND FOR FREE BOOKLETS ON NEEDLE AND RECORD CARE

AT LEADING MUSIC DEALERS EVERYWHERE

Walco *Trade Name of Electrovox Co., Inc.* 60-S Franklin St., East Orange, N. J.

Berlioz and Before

SWEETNESS surely is the prime appeal of Berlioz's enchanting tone-portrait of "L'Enfance du Christ," and it is this quality that is particularly stressed in the new edition by Thomas Scherman with the Little Orchestra and Choral Art Societies (Columbia SL-199, $11.90), both in the performance itself and its lusciously warm recording. For the many who have heard this reading in recent Christmastide concerts or for whom it will serve as a first introduction to the oratorio itself, this set probably will seem unalloyed magic. Certainly it should contribute notably to the further progress of the contemporary revival and revaluation of Berlioz.

But although it is "released in honor of the American Berlioz Society," I wonder if the most knowing authorities in that newly formed organization dare give it their unqualified *imprimatur*. For myself, I wish I had as few doubts about its interpretative validity as of its tonal beauty and popular acceptance. I may be prejudiced by close familiarity with the 1951 Cluytens version (Vox PL-7122), but for me the tang and tautness of the earlier performance are by no means compensated for by Columbia's superior engineers and Scherman's own frankly expressive breadths.

Others may not share my relish of the French singers' and orchestra's more Gallic and "nasal" qualities, or my unease over the lack of stylistic assurance in Scherman's soloists (although Mary Davenport's unsteadiness is perhaps the only really objectionable shortcoming). And what strikes me as laxness of both tempo and overall integration well may enhance the emotional persuasiveness of Scherman's reading for some listeners. As a quick check for making your own choice, I suggest the famous "Adieux des Bergers" chorus (end of side 2 in both sets)—that is, if you're willing to risk becoming permanently haunted by one of the most unforgettable melodies ever penned! But whichever type of treatment seems more appropriate to you, I cannot urge you too strongly to get the whole work, in either version—and also a libretto, which lamentably neither album includes.

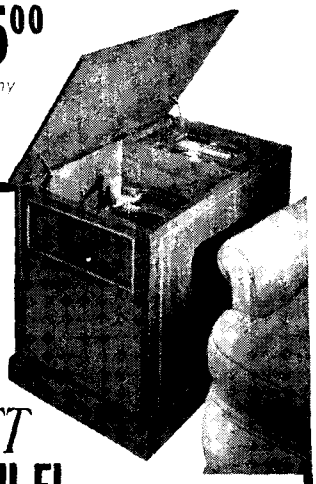
Journeying back in history to the Baroque era offers other incomparable adventures—if unfortunately only for those freed from the fear and lethargy that chain the majority of listeners to the narrow, if less austere, familiar domains of more recent music. And even for those who are willing to explore the past, it's often hard to learn to accept it on its own terms, to shed the prejudices of sophistication, and to reform now orthodox notions on what is, or isn't, imaginative originality and true grandeur of musical structure.

I'm afraid there may be only comparatively few record collectors who will fully appreciate the freshness of naive charm in Alessandro Scarlatti's youthful but only recently unearthed "St. John Passion" and the "Venus and Adonis" by Purcell's master, John Blow. Yet it would be a shame if these extraordinary works, perhaps the real "firsts" of musical Passion settings and English operas, were to be confined to institutional disc libraries or esteemed for their historical significance only. Unfortunately, I can't say much in praise of the recordings or the performances. The Passion is sung by soloists (of whom only the Narrator, Blake Stern, is outstanding) and St. Thomas's Church Choir, with strings of the Yale University Orchestra under Howard Boatwright (Overtone 1, $5.95). The masque-opera stars Margaret Ritchie with an otherwise undistinguished British cast and an ensemble led by Anthony Lewis (London-Oiseau Lyre OL-50004, $5.95, which I assume is a reissue rather than a re-recording of the inadequately distributed Oiseau-Lyre LD34 of 1952). Nevertheless, the music in each case is presented with a straightforward earnestness that at least enables its only seeming simplicity to speak for itself.

Perhaps it is the lack of comparable enthusiasm on the part of the more professionally skilled Amsterdam Motet Choir under Felix de Nobel that prevents music of far greater stature and boldness from achieving its full impact in a recent Concert Hall issue. Although well sung and recorded, there is a "detached," or even routine, quality to these performances that ill befits the breadth and vigor of Monte-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LIMITED TIME
$395.00
Mahogany
(Original price $575)

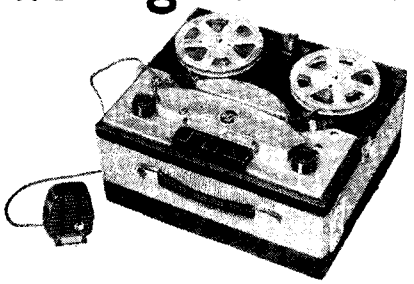


SCOTT
HI-FI
RADIO-PHONOGRAPH in a HANDSOME CUSTOM CHAIRSIDE CABINET

High fidelity equipment throughout. Famous Scott AM-FM Tuner, Series 1510. Separate 25-watt Scott Amplifier. G-E V.R. pick-up with long playing DIAMOND NEEDLE. GARRARD 3-speed changer, 3 speakers, 12", 8" and 5". Built-in pre-amplifier. Tone range 50 to 20,000 cycles. Radio also available with Short Wave at slight extra cost. Other finishes available.

New York's Outstanding Scott Dealer
LEHMAN RADIO SALON
655 Madison Ave. at 60th St.
Phone TE 8-2392

Work goes faster



fun lasts longer
with the
RCA TAPE RECORDER
At the push of a button, your RCA Tape Recorder goes to work . . . recording the notes, the call reports, the odd memos that steal important time from your working day. AND, it's just as easy to put your RCA Tape Recorder to work, saving memories of all festive occasions. 3¾- and 7½-inch speeds. **TRY IT at your RCA DEALER'S.**

RCA®
RADIO CORPORATION of AMERICA

Coming May 29 In SR Recordings
Carl Van Vechten Remembers "A Good Little Devil"
(Fritzi Scheff)

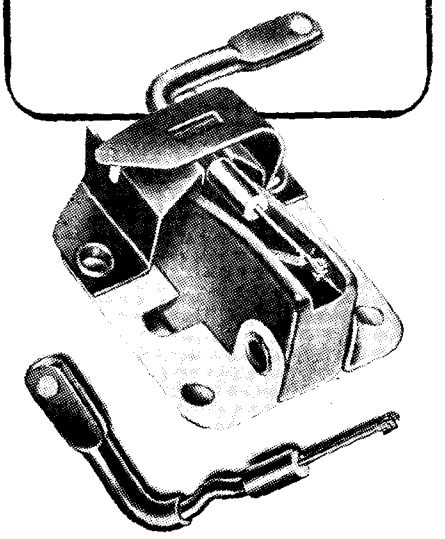
verdi's "Missa a Quatro Voci da Cappella" or the rhapsodic passion of Lassus's Penetential Psalm, "Domine, ne in furore" (CHS 1196, $5.95). Or maybe I'm just annoyed that these long-anticipated first disc-collections aren't more clearly labeled. The Mass is dated 1650. 51, which refers to its posthumous publication rather than its composition (and moreover is sung, despite its title, although probably legitimately enough, with organ accompaniment), and only one psalm is given, not—as might be assumed from the label—the complete set of seven, which as a unit generally is ranked by historians as the crown of Lassus's incredible career.

THESE same historians, however, have been so dazzled by Monteverdi's operas and madrigals that it is only recently that they have awakened to the significance of his perhaps less revolutionary but certainly no less magnificent church music. Consequently it is little known even by repute to the general phonographic public, while even to the strong but unorganized circle of Monteverdi connoisseurs the powerful Mass above and the titanic "Vespro della Beata Vergine" and "Magnificat" of 1610 will come as revelations for which they have been inadequately prepared by previous disc-representation of the latter work: mainly Grischkat's large-scale but incomplete version of the Malipiero-Redlich edition (Vox PL-7902 of 1953). (There also are eight excerpts by Stokowski on a University of Illinois LP, also 1953, and three by Ephrikian, coupled with a later "Magnificat" on Period SPL-558 of 1952.) Without necessarily endorsing Leo Schrade's possibly somewhat biased musicological objections to the Malipiero-Redlich "arrangement" (although they make a lot of sense as expressed in extensive and vigorous detail in the *Musical Quarterly* for January 1954), it seems to me that the "Vespers" only now comes into its phonographic own in a new set, using Schrade's edition, which has the double virtues of completeness and interpretative conviction as sung by British soloists and the London Singers with an orchestral ensemble under Anthony Lewis (London-Oiseau Lyre OL-50021/2, $11.90).

In any case, the prime merit of this set lies in its bringing us into direct and electrifying contact with one of the most dramatically compelling masterpieces of all church music, old or new. Neither performance nor recording is particularly distinguished in its own right, perhaps, but at least they adequately enable the music itself to enthral this listener.

—R. D. DARRELL.

The FIRST STEP in
HIGH FIDELITY



TITONE
CERAMIC CARTRIDGE

There is no wiser investment a phonograph owner can make than a TITONE ceramic cartridge.

Costing no more than ordinary "replacement" cartridges, TITONE gives a world of difference in results—an entirely new experience in true high-fidelity sound, no matter what the make of phonograph.

And only *two models* will replace most present-day installations!

No other cartridge gives all these features!

No preamplifier or equalizer needed • Unaffected by moisture or temperature • Wide frequency range • Outstanding response • High sensitivity • Low distortion • High compliance • No hum pickup • Superior tracking ability • Wide adaptability • Proper groove fit • Only needle rotates • Simple to replace.

Made by the makers of the famous Sonotone All-Transistor Hearing Aid—the TITONE CERAMIC PICKUP is available wherever pickups are sold. Literature is available.

ELECTRONIC APPLICATIONS DIVISION
SONOTONE CORPORATION
Elmsford, New York

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

POP ROUNDUP

Issues and Reissues

SINCE the first of the year the manufacturers of jazz recordings have apparently thrown caution to the winds. At this writing I find myself literally knee deep in new LP jazz discs, issues and reissues, and I am informed that many more are en route. One wonders whether the market exists to absorb this sudden boom in jazz production. But let's not look a gift horse in the mouth. This flurry of activity has filled our jazz shelf with some interesting and often exciting material.

Prestige, one of the more affluent producers, concerns itself exclusively with jazzmen of the modern school and commands a sizable sale among musicians. Bob Weinstock, its moving spirit, employs many comparative unknowns in his efforts to capture new jazz bents. Most of his earliest "discoveries" have become stars, increasing substantially the value of his catalogue. Among the more recent Prestige recordings I liked especially that of the MODERN JAZZ QUARTET (PRLP 160). This group consists of four proven jazz men: John Lewis, piano; Milt Jackson, vibes; Percy Heath, bass; and Kenny Clarke, drums. What they play here is intricate, erudite ensemble music, and while purists may argue its application to the term "jazz," I prefer to avoid such arguments and to enjoy the succession of organized and improvised counterpoint. It's interesting to note that the bass, and even the drum on occasion, are employed as melodic voices. A graceful flavor persists throughout the flow of modern harmonic progressions, and I believe that this music could reach a large public not necessarily addicted to jazz. One invention, John Lewis's "Vendome," is perhaps the best example of the group's polyphony, while in "Rose of the Rio Grande" the soloists prove their mettle in the more orthodox jazz sense.

On Prestige also I have struck up an acquaintance with two talented young trumpeters of the progressive school. They are presented together in CLIFFORD BROWN-ART FARMER AND THE SWEDISH ALL-STARS (PRLP 167), while Farmer alone is featured in WORK OF ART —ART FARMER SEPTET (PRLP 164). In the former it's difficult to tell Brown from Farmer without a program, and Prestige doesn't provide one. The two romp through "chase" choruses, sometimes trading every four bars, which is confusing, but quite exciting as they play it. I am informed that Brown's style is distinguished by a somewhat broader phrasing, while Farmer's is the more pinched, staccato attack. I believe that both men played with Lionel Hampton's band, and the first-named set must have been cut during Hamp's European tour last year. The best that can be said for the "All-Stars" is that they don't get in the way of the trumpet players. In "Lover Come Back to Me" the boys trade phrases through two fast choruses in quite spectacular fashion. One of them, taking the entire final chorus, turns in a positively dazzling sixteen bars, after which he quite understandably falls apart to be rescued eventually by the ensemble ending. In the Farmer collection are four long unusually attractive originals, most the work of Quincy Jones, a talented youngster now arranging for the Tommy Dorsey band. Farmer here is assisted ably by several members of the Hampton band. Each of the numbers, by virtue of the solos and arrangement, deserves its extra long-play consideration.

In the Prestige catalogue a comparatively popular, middle-road jazz pianist like Billy Taylor might seem divergent. Nevertheless he is represented by two typical Taylor programs, THE BILLY TAYLOR TRIO, VOLUME 1 (PRLP 139) and VOLUME 2 (PRLP 165). "Typical" here implies the selection of good and great tunes, some breathtaking finger work, and an excellent command of the instrument itself in fashioning color-and-harmony combinations. Volume 1 devotes half a side to the Rodgers-Hart "Lover," a favorite vehicle because of its rapid-fire chord changes.

RCA Victor recently has hied its considerable weight into the modern jazz field, employing Bill Zeitung as overseer. One of Zeitung's recent acquisitions is the excellent pianist BARBARA CARROLL, featured initially in a twelve-inch program (LJM 1001). Miss Carroll's stylistic persuasion parallels that of Taylor; in fact, she works in many of the same clubs. Her RCA program features full, well-recorded piano, exploiting long-lined phrases which she mixes judiciously with smashing block chords. The better the tune, apparently, the better Miss Carroll's performance. My own favorites are a pensive "Goodbye" (Benny Goodman's closing theme) and a breezy "From This Moment On" (Cole Porter), and it's pleasant to encounter such neglected gems as "The Folks Who Live on the Hill" (Kern) and "Mountain Greenery" (Rodgers). The latter is quite exciting with its refined bop flavor.

RCA has collated eight sides cut several years ago by various modern combinations for an issue entitled CRAZY AND COOL (LPT 3046). The unfortunate title almost obscures some truly dynamic jazz generated by "progressives" consorting with "swingers." The various groups are led by the above-mentioned Kenny Clarke, Lucky Thompson, Dizzy Gillespie, Charlie Ventura, and Gene Krupa. Two sides, "Overtime" and "Victory Ball," are previously unissued versions of numbers released by the Metronome All-Stars several years ago. Although superior to the original issues, these were too long for ten-inch 78-rpm sides. The high spots are provided by the trumpeters Gillespie, and especially by the late Fats Navarro on "Royal Roost." Navarro proved that good tone and warm conception were compatible with the modern school.

Under the rubric "For Collectors Only" Dial has prepared an important collection of CHARLIE PARKER—UNRELEASED MASTERS, VOLUME 2 (Dial 905). Ross Russell, pioneer of bop recording, cut these sides with Parker, Gillespie, Garner, *et al* in the mid-Forties and jealously guarded every unreleased master. Russell was one of the first to nominate Parker for immortality, and this collection explains his early affection for the alto sax genius. Although many of these "takes" were once "rejects," Parker was rarely the reason for rejection. Sometimes the ensemble was rough, or somebody else "fluffed," but Parker's effortless, accurate flow was consistently brilliant. In one instance, "A Night in Tunisia," only a thirty-second portion is included, but this portion contains one of the most dazzling breaks I have heard performed—on or off records—by a jazzman.

—BILL SIMON.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Letters to the *RECORDINGS* Editor

VANGUARD AND FELIX PROHASKA OBJECT

WHILE WE RECOGNIZE that a reviewer's personal tastes and preferences are inviolate, we do however wish to take emphatic exception to certain statements made by Paul Henry Lang in his review of our complete recording of Bach's Four Orchestral Suites [*SR* Feb. 27]. These statements, which reflect on the musicological competency of all involved in the preparation of this recording and particularly on the conductor, Felix Prohaska, are in our opinion factually inaccurate. We would appreciate it if you would be good enough to provide space for our viewpoint. We are joined in this request by Professor Prohaska, whose letter on this subject we quote herewith:

> Paul Henry Lang asserts in speaking of our version of the alternate Ouvertures to Suites Nos. 3 and 4, played according to the performance-practice of Bach's own time, "that the protagonists of this noble experiment did not go far enough in their studies. . . . Where the comments accompanying the recording speak of a note 'held much longer,' the eighteenth-century theorist says *'somewhat longer,'* and where the annotation says 'played unequally,' Quantz expressly says 'a little unevenly.'"
>
> It would appear that the good Paul Henry Lang read the wrong chapter of the theorist he quotes. His criticism would be justified if pieces other than Ouvertures were involved. The rules he quotes from Quantz (and one could quote a great many others, such as Loulié, Monteclair, Duval, St. Lambert, LaChapelle, Jacob, Charpentier, Rousseau, Bordier, Mercadier, etc.) do simply describe the playing *inegale* as a kind of expressive finesse of a soloist.
>
> However, this does not apply in the specific cases of Ouvertures in French style. Let us answer Dr. Lang with the words of the same Quantz whom he quoted: ". . . in French dance music in the meter of 2/2 as well as in triple meter, as Loure, Sarabande, Courante, Chaconne, the quavers that follow dotted crochets must not be played after their proper value, but very shortly and sharply . . . and when there follow after a dot or a rest a group of demisemiquavers (or still smaller values), they are, particularly in slow pieces, played not after their value but at the utter end of their time and as quickly as possible, as happens often in Ouvertures, Entrees, and Furies."
>
> The above applies exactly to the case of the alternate Ouvertures which we recorded. For other rhythmic alterations illustrating this point, we refer to Bach's own habits as obvious from his double versions of No. VI in "Kunst der Fuge" and of the opening part of the C minor Ouverture for harpsichord.
>
> Dr. Lang also states that our performance "disregards the fact that rhythmic alteration was mainly applied to diatonic (stepwise) progressions only." Study of the scores will reveal that the continuous sixteenth-note passages *do* consist in the greatest part of adjacent notes, or, in any case, of *melodic* figures. It is obvious that only a *pointer*, and not a *lourer* fits into the sharp rhythm of the other voices.
>
> FELIX PROHASKA.

We trust that the above information will serve to clarify our position in the matter.

SEYMOUR SOLOMON,
Vanguard Recording Society, Inc.
New York, N. Y.

PAUL HENRY LANG'S REJOINDER

IT STANDS TO REASON that since it is my business to study and teach musicology, I am familiar with the literature quoted by Mr. Prohaska. He apparently failed to realize why I quoted the particular passages to which he takes exception. The theoretical literature is vast, often vague, and often contradictory, but one fact overshadows all other considerations: the innate musical common sense and healthy musicianship of these scholars of old. They knew the difference between abstract theory and its practical application, and advocated moderation and flexibility; hence my selection of passages that warn against the literal application of the theory of rhythmic alteration. Where Mr. Prohaska erred was precisely in the unyielding employment of this theory, which resulted in a scrambled and squirming musical texture, insecure in definition in the main body of the orchestra, and placing the other instruments, whose parts call for unequivocal rhythmic participation, in a dilemma as to where and how to fall in.

The resuscitation of the principles of musical performance of old music is a most worthy and important task, but we must reconcile the restored principles with the musical instincts of our day, otherwise we are indulging in mere antiquarianism. Mr. Prohaska does just that, for he plays the two slow movements in an uncompromisingly "scholarly" manner to which his musicians, understandably, fail to respond with a musically sensitive performance. Had he heeded the "somewhats" and the other qualifying adverbs, this would not have happened, and he could have recorded *all* the movements in a refreshingly "novel" manner and without the "grueling difficulties" mentioned in the notes. What he has done is a mere experiment and not a convincing performance.

Mr. Solomon is under the impression that I am questioning the musicological integrity of Vanguard; on the contrary, I criticized the artistic quality of their product. If musicology leads to this sort of thing I'd rather do without it. Still, I reiterate that I found it very commendable that Vanguard showed a progressive spirit by tackling these difficult problems. They should not be so touchy about well-meant criticism, rather go ahead and improve what they are doing, which is the best answer to censure.

PAUL HENRY LANG.
New York, N. Y.

Peerage
SOUND EQUIPMENT CONSOLE
Created for
music lovers
In this beautiful, practical console, you can house any combination of the popular tuners, amplifiers and record changers. Gracefully complements E-V speaker enclosures in any contemporary setting. Size 29⅝" high, 20½" wide, 18¾" deep. Enclosure only. Audiophile Net: Mahogany $96.00 Blonde $102.00.
Send for Bulletin 189
Electro-Voice
BUCHANAN, MICHIGAN

TURNTABLE AND CHAIRSIDE CABINET

Twenty-five pound turntable—3 speeds—no rubber idlers—endless belt drive—professional performance free of rumble and wow—heavy-duty constant speed motor.

NEW: chairside cabinet for turntable provides record storage space in front and adequate ventilation for amplifier in rear.

Unique external mounting arrangement for remote type pre-amps at rear of cabinet. Roll top covers turntable during playing to reduce settling of dust on the delicate record surfaces.

Choice of blonde or mahogany finishes. Users net price for turntable and cabinet **$150.00.**

Write for details today.

COMPONENTS CORP. DENVILLE, NEW JERSEY

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

With a British Accent

Continued from page 39

units. Last autumn Collaro produced a new range of cheaply priced units whose performance is of a genuine hi-fi order, and it is gratifying to note that more and more manufacturers are now using these units as a basis for popular instruments of high quality. Indeed, the "Studio" pickup employed by Collaro is an altogether remarkable achievement; it contains a turnover crystal cartridge, originally developed on the Continent, whose performance is comparable to that of the most expensive specialist pickups yet produced in this country.

THUS far the picture that I have presented has been one of promise rather than achievement, but when we examine the position regarding really specialized equipment—genuine high fidelity, that is—it will be seen that the main difference between the USA and Britain is one of quantity rather than of quality. Take amplifiers, for example. Our enthusiast can choose from among a handful of top-grade models such as the Leak, the QUAD, the Pam (a new arrival, made by a subsidiary of Pye, claiming a frequency response from 1 to 170,000 cycles!), and one or two versions of the famous Williamson circuit. Until very recently such amplifiers lagged behind their American counterparts in one important respect: the tone-control units did not provide a sufficient variety of correction circuits to deal with all the different recording characteristics. During the last few months, however, new control units of advanced designs have emerged on all sides; the QUAD II provides for seven playback characteristics, while the Leak Vari-Slope Mark II incorporates six correction networks on the record side.

Indeed, Messrs. Leak—who put hi-fi on the map (of Britain) five years ago and whose position in the electronic world remains well-nigh unassailable—will bring to the mid-May exhibition of the British Sound Recording Association (our equivalent of the Audio Fair) a whole range of new models, including the TL/10 amplifier (a smaller edition of the famous TL/12) and the "Point One" preamplifier. During the past year there has been a marked trend towards smaller and less costly amplifiers: the TL/10-*cum*-"Point One" is Leak's characteristic answer to this challenge. It costs roughly 30 per cent less than the senior combination. The first consignments should have reached the USA by the time these lines appear in print.

Another new item on the Leak stand will be a completely redesigned version of their moving coil pickup, featuring plug-in diamond heads and with a tracking pressure on LP of 2 to 3 grams. Its only serious rival seems to be the Ferranti-Williamson pickup, a model of which I first heard nearly three years ago and which has at last reached the manufacturing stage. Like much other British quality merchandise, it is at present being sold only in the United States.

Turntables remain something of a problem here, especially for those of us blessed (or cursed) with absolute pitch. No one has yet succeeded in producing a motor providing adequate control to satisfy the most fastidious ears, although Messrs. Sugden, manufacturers of the "Connoisseur" motors (quite the best made in Britain), have been working on such a model for nearly two years and are hopeful that it may reach the market before the end of 1954. Last year Garrard announced a new "Transcription" motor, but it never reached the production stage. I understand that it has been completely redesigned since then and is likely to be ready for the autumn. Meanwhile Collaro have followed up the enormous success of their cheap units by producing a "Transcription" motor which, at little more than half the cost of the "Connoisseur" motor, should prove highly popular among hi-fi addicts.

As far as record changers are concerned, the present situation is somewhat confused. The only first-class model available at the moment is the Collaro with its remarkably silent motor and its superb "Studio" pickup. The RC90, best of Garrard's 1954 models, which was announced at the last Radio Show, has not yet reached the home market and is unlikely to do so until initial export commitments have been met.

Loudspeakers, on the other hand, are far too numerous to be covered in a brief survey such as this. Names like Wharfedale and Goodman spring readily to mind. Enthusiasts who favor single-speaker systems of the highest quality—more popular here than in the USA—continue to swear by the magnificent Lowther units with their incredibly powerful magnets. Tannoy is a name which has for years been synonymous with public-address systems, but this firm has lately been turning its attention to hi-fi and its twelve-inch and fifteen-inch dual concentric loudspeakers are among the finest units now made in this country. I feel, however, that loudspeakers have not shown any really significant advance since the war and that the next two or three years may well bring forth some startling developments.

Early Middle Ages

THE HISTORY OF MUSIC IN SOUND: *Vol. II, "Early Medieval Music up to 1300." Various soloists and choral organizations.* (RCA Victor LM-6015, $11.44.)

WHEN the stately volumes of "The Oxford History of Music" first appeared, at the opening of our century, the work represented the largest undertaking of this sort to appear in any language. And a very distinguished achievement it was, especially in the regions of "old music." Half a century later, as the "New Oxford History of Music" is being readied for publication by an eminent group of scholars, the written word has found a formidable ally in recorded sound. It is to the credit of these progressive scholars and publishers that they have decided to companion each volume of the "New Oxford" by an album of records to illustrate the music discussed in the book.

"Illustrate" should be taken in the widest sense of the word, for the music on these records does not consist in snippets of musical examples but of a whole array of complete and representative compositions that are well planned, well executed, and well recorded. (Only Frederick Fuller's somewhat romanticized delivery of some of the songs appears to be a trifle below the high standards of the other performances.) Volume II of the projected seven is the first to appear, but it will, of course, take its place in the proper sequence when all of them have seen the light. It deals with music from Byzantine and Gregorian chants, through the various medieval songs, early polyphony, and instrumental music, to the august and complicated polyphony of the Gothic. This is a most valuable contribution to our musical estate.

The recordings are accompanied by a handsome seventy-page booklet. Everything in it is in accordance with the present state of musicological research—surely an attractive phenomenon in the "annotation literature" of the record industry. The various genres are explained in lucid sentences, sources and collations given in every instance, and a bibliography appended for those who are interested in further exploration. All this is easy to understand if we realize that the authors represent the flower of British musical scholarship, the same men who are responsible for "The New Oxford History" itself. An excellent feature of the booklet is the inclusion of all the texts *and* music performed on the records.

—PAUL HENRY LANG.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Just Published

MANY of the books described below, which cannot be reviewed in this issue because of limitations of space, will be given more extended treatment in forthcoming numbers.

THE APPRENTICESHIP OF ERNEST HEMINGWAY. By Charles A. Fenton. Farrar, Straus & Young. $5. A critical work developed from a Ph.D. thesis, which concentrates on the earlier environments and influential forces (G. Stein, Pound, Joyce) that shaped Papa into what he is today.

AMERICAN SEASHELLS. By R. Tucker Abbott. D. Van Nostrand Co. $12.50. A big, well-indexed, well-illustrated oyster-shellful of information about the 1500 or so species of mollusks that are clustered around the North American continent.

BEST SPORT STORIES—1954. Edited by Irving T. Marsh and Edward Ehre. E. P. Dutton & Co. $3.50. The annual collection of what the editors consider the best sports stories of the year, plus their selection of the best photographs.

BLEEDING KANSAS. By Alice Nichols. Oxford University Press. $4.50. A history of the seven bloody, rumbulent years that passed between the time Kansas became a territory and a state, and of the plots and counter-plots perpetrated there in an effort to make the area abolitionist or pro-slavery.

BOOKS AND PEOPLE. By Marion King. The Macmillan Co. $5. A tenderized recall of the last fifty years or so in the life of New York City's oldest library, the Society Library, by that institution's present head.

THE CAPERBERRY BUSH. By Jack Guinn. Little, Brown & Co. $3.95. Some immensely complicated and confusing doings that involve a lady running for governor of a state and being backed by her own newspaper, a messiah who is opposing her and has a rather rheumy past, and a refugee scientist who has developed a truth serum and is in reality an F.B.I. man.

THE CAPTAIN'S AND THE KINGS. By Edith Benham Helm. G. P. Putnam's Sons. $5. A memoir about the author's role as social secretary of the White House under three Administrations—Wilson, Truman, and Roosevelt.

EARLY IN THE MORNING. By Marion Edey. Harper & Bros. $3.50. Reminiscences from another planet about the sunlit, hazy, long days the author lived up on the Hudson at Danskammer and in New York City back in the Nineties. The introduction is by John Mason Brown, and the drawings by Suba.

THE FABLES OF FONTAINE. Translated by Marianne Moore. Viking Press. $5. It has taken Miss Moore, present heavyweight champion of American poets, some eight years to complete this translation, which includes an introduction by her, and all 241 of the poems.

THE FLEMISH MASTERS. By Horace Shipp. Philosophical Library. $6. A study of the Flemish school of painting, and of the fifteenth and sixteenth centuries in which they lived.

4000 YEARS UNDER THE SEA. By Phillipe Diole. Translated by Gerard Hopkins. Julian Messner. $4.50. An enlargement of the author's earlier "The Undersea Adventure," in which he tells of the various ancient wrecks he has explored on the bottom of the Mediterranean and off the coast of Africa.

THE HEART IN THE DESERT. By Gilbert Phelps. John Day Co. $3.75. A first novel, in the form of a biography, about a leading novelist who has died. The "author" of the biography is a critic, who had known the novelist ever since their childhood.

INSIDE LINCOLN'S CABINET. By Salmon P. Chase. Edited by David Donald. Longmans, Green & Co. $6.50. Lincoln, Washington, D. C., and the cabinet as seen from the diaries of Salmon P. Chase, Lincoln's Secretary of the Treasury. The years covered are 1861-1864.

JOURNEY TO THE FAR AMAZON. By Alain Gheerbrant. Translated by Edward Fitzgerald. Simon & Schuster. $5. An account of a scientific expedition taken by three Frenchmen and a Colombian into the misty jungles of Venezuela, Colombia, and Brazil. The author is an ethnographer.

LAUGHTER IN HELL. By Stephen Marek. Caxton Printers. $5. Life in two prisoner-of-war camps in Japan during the last war, as told to the author by an American naval officer and a sergeant in the Marines.

THE LEAVEN OF LOVE. By Izette de Forest. Harper & Bros. $3.50. An examination, more for the professional and advanced student than the layman, of the psychoanalytic theories of Sandor Ferenczi, who was both a pupil of Freud's and a teacher to the author.

LIFE WITH THE MET. By Helen Noble. G. P. Putnam's Sons. $3.50. A light aria about what has gone on behind the scenes at the Met for the past forty or so years—Swarthout, Pons, Pinza, Traubel, Marion Talley, Chaliapin, Ponsell—by one of the long-time executive members of the company.

LONDON AFTER DARK. By Robert Fabian. The British Book Centre. $3.50. A second look—"Fabian of the Yard" was the first—at the underside of British society, by the ex-superintendent of Scotland Yard.

THE LUCIANO STORY. By Sid Feder and Joachim Joesten. David McKay Co. $3.50. A livid glimpse into the life and times of Salvatore ("Lucky") Luciano, now sunning himself in Sicily, and of his earlier days as the son of two Palermo sulphur pit workers, an emigrant on the lower East side, pimping, peddling, and finally eminence in the Mafia.

MAMIE DOUD EISENHOWER. A Portrait of a First Lady. By Dorothy Brandon. Charles Scribner's Sons. $3.75. A breathless biography of Ike's wife.

MANAGEMENT OF THE MIND. By Edward J. McGoldrick. Houghton Mifflin Co. $3. An explanation of the theory used in helping alcoholics cure themselves at Bridge House in New York.

THE MANGO SEASON. By Kathryn Grondahl. William Morrow & Co. $3.50. A novel, not for honey enthusiasts, about a week (May 1949) in the life of a member of the diplomatic set in Bangkok.

NEW FRONTIERS FOR FREEDOM. By Erwin D. Canham. Longmans, Green & Co. $2. An examination, with the accent on moral and spiritual values, of our present place in world affairs and at home, by the editor of the *Christian Science Monitor*.

A NEW GREEN WORLD. By Josephine Herbst. Hastings House. $4. The first volume in the *American Procession* Series concerns the life and times of one of America's earliest naturalists, John Bartram, who became the King's botanist, and was a friend to Collinson.

OCTOBER '43. By Aage Bertelsen. G. P. Putnam's Sons. $3. An account of the exodus of Danish Jews from their native country to Sweden that took place, with the help of the author, a schoolmaster, during October 1943.

THE VOYAGE OF THE *HERETIQUE*. By Alain Bombard. Translated by Brian Connell. Simon & Schuster. $3.50. An account, by a durable French doctor, of a sixty-five-day trip he recently made across the Atlantic in a small boat without food or water, and of how he supported himself from the air and sea about him.

THE WHIP HAND. By Ian Gordon. Crown Publishers. $3. A dash of Madison Avenue bitters about that street's most successful advertising man, one Cully Fuller, whose engine receives its power from a twelve cylinder wife, and of how he breaks loose from her, finds another, and finally himself.

WIND LIKE A BUGLE. By Leonard Nathan. The Macmillan Co. $3.50. A fast shuffling novel about the intrigues and extrigues of the Underground Railroad during the Civil War.

—WHITNEY BALLIETT.

Your Literary I. Q.

Conducted by John T. Winterich

PEDAGOGUES WITH PERSONALITIES

Violette Jordan of Chicago, Illinois, appends brief descriptions of ten teachers (some real, some fictional) who have figured in books. If you can identify six of these, you don't have to clean the erasers today; if seven, you are excused from homework tomorrow; if eight or better, you rate this week's honor roll. Answers on page 50.

1. Known as a celebrated trainer of youth, he ended a sermon on the Sixth Beatitude by saying, "Now, boys, be pure in heart! For if not, I'll flog you until you are!"
2. Harassed by personal loneliness, he was about to commit suicide when the friendship and sympathy of an old sewing woman gave him courage to face life again.
3. Finding two boys playing a forbidden game called Nibs, he caned one and let the other go because he was a cripple.
4. She was a life-long school teacher, ran the famous West Street bookshop in Boston, the first foreign bookstore in America, and was the first woman lecturer in this country.
5. At twenty-one he had already decided what he would do with his life. He would give himself to scholarship and art until he was thirty, and thereafter to the immediate service of mankind.
6. When the order came from Berlin to teach only German in the schools of Alsace and Lorraine, this veteran of forty years' teaching turned toward the blackboard and wrote: "Vive la France!"
7. This principal of an English school was a man of fiery temper who could only speak in a whisper.
8. Spring and the challenge of atomic energy started this professor of history off on a merry-go-round of events and emotions. He finally wound up with a bad case of pneumonia and a heart-to-heart talk with God.
9. While still in her twenties, she "swept" the skies and discovered a comet in advance of the great scientists of Europe. This comet was later named for her, and for its discovery she was awarded a gold medal by the King of Denmark.
10. When dying, this beloved eighty-year-old schoolmaster heard the names of his thousands of boys in a final chorus.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Idler and His Works

Continued from page 9

namic, obscure to the spirit, but overwhelmingly powerful and real, which I call matter, but which, if you prefer, you may call God. Spirit here and matter or God there, are not phenomena; they are not distinguishable and recognizable features in the dream, but an outlying power in the one case and an observant intellect on the other, which is not observed but is analytically implied in the fact of observation and in the act of comparing one part of the dream with another and noting its inconstancy and confusion.

The terms employed in this apprehension of experience remain mere images or words, but for intelligence they become signs for something beneath or beyond them, matter, God, or spirit, of which they manifest the presence, power, and method of action. Such manifestation, however, is not exhaustive, as if the words or images were alone real, and signified nothing further. They do not define their object but only indicate it. Nothing existent can be defined. Definition defines only the idea, the word, or the image: the object is transcendent. Matter, God, or spirit have to be posited beyond. Only such substances, powers, or faculties can have any depth or persistence or can render our visions and definitions valid or true of anything beyond themselves.

Such was the summary system of categories by which in the end I cleared my mind, at least in principle and in intention, of all foreign confusion. In fact, however, the books in which I worked out that system—"Scepticism and Animal Faith" and "Realms of Being"—are terribly overloaded with accidental matters, the mud and the weeds that clung to me as I struggled out of the bog. Nevertheless, I hope that a benevolent reader will shed these impedimenta as he advances, and will retain at the end a clear sense of my *radical position*. It is not at all new or artificial. I did not reach it by invention or hypothesis but by retreat from all inventions and hypotheses to the inevitable assumptions and the obvious terms of all apprehension.

Then I found myself reverting to a system like those of the first Greek philosophers, who looked at the world boldly, without religious preconceptions, yet found it to be much the same world that the Indians described in their religious meditations. But the Indian like the Christian philosophers were encumbered with fantastic notions, suggested by moral predicaments to an unrestrained imagination: and it is necessary to remove these problems to the moral and poetical sphere where they belong. They are human problems and a man may well find them more interesting and important than cosmology, but this poetic or moral enthusiasm in him will not change the real conditions of his life, or the source and development of that enthusiasm itself; so that even in the interests of his private spiritual progress, he will do well in the first place not to deceive himself about his natural status. Nothing could be farther from me than a desire to quench the imagination; on the contrary I would preserve it in all its freedom and originality. But it should not profess to be perception or science, if it would not become madness.

MY philosophical system, being thus discovered within me, was latent in all the earlier phases of my opinions; and I think there is very little in my first writings that cannot be inserted into my mature system. Yet I was not clearly aware, when I wrote those innocent phrases, in what sense exactly they ought to be understood; so that some uncertainty and confusion seems to hang about my words. The words came from the heart, I was always sincere; but the heart was reacting upon alien impressions, and not speaking freely out of its clear depths. It would be necessary in each case to understand the circumstances and the connections in which such thoughts came into my mind; and then the spontaneous side of my reaction, which alone would express my innate philosophy, could be disengaged.

In my first prose book, "The Sense of Beauty," the argument is uninspired and academic; I was writing the book for a practical purpose. Yet it was I that was writing it; so that in the incidental touches and in the style there is more of me than in the doctrine. I speak as if the sense of beauty were compounded of ingredients, so much sugar, so much lemon, and so much water making the proper lemonade. But sensations are moments of spirit, they cannot endure, they cannot be compounded; and the whole "chemistry of mind" goes on in the psyche, in the life of the body, from which the richest and subtlest intuition issues pure and whole, like the sound of a bell, or the voice singing. I had not yet read Arisobe sufficiently or understood that the psyche is the life of the body as a whole, in its unity and direction, partially and incidentally expressed in consciousness. When I spoke of "objectified pleasure," apart from the false subsistence apparently attributed to feelings, as if they could be tossed about like dice in a dicebox, there was nevertheless a true sense of the nerve of perception, which is transcendent intent or indication: the psyche receives an impression, and the intellect and will respond with a belief. So in the presence of things harmonious with its life, the psyche luxuriates, and is suffused with a vital pleasure; a part of this pleasure may be proper to the act of seeing or hearing, which at the same time evokes a visual or musical image: and since this image is a recognizable object our joy in it comes as the sense of its beauty, not as a sense of our pleasure. The beauty is probably the first thing felt by the lover, before the form in which it dwells becomes distinct and articulate in his vision. So the sun attracts and dazzles us, before we can focus the eyes on its color or its shape.

In turning to criticism, as I did in "Interpretations of Poetry and Religion," I began to rescue the part that was my own from the borrowed part of my philosophy. The themes were public, and principally drawn from English literature and philosophy; but now the judgments passed, and the criterion that inspired them, were frankly not English. What were they? We cannot say that they were Spanish or Catholic, yet they lay in that direction; in that direction and beyond, in the humanism not of the Renaissance but of antiquity. The Renaissance was not a rebirth but a reproduction of relics; the seeds of antiquity had not been replanted in the soil of Christendom, so that they might bloom afresh into a new and complete life. There had been merely a revival, a restoration—patches of antiquity inserted in the torn garment of the Christian mind. Now in my criticism, I was falling back upon pre-Christian, merely human standards; yet these in one sense even more Christian than the English standard of appreciation. They condemned "the poetry of barbarism," the worship of impulse, enterprise, effort, and blind adventure. They were anti-romantic, anti-idealistic, and demanded a "life of reason."

The long book in which I expounded what I conceived a life of reason to be suffered from the very faults that my criticism condemned: it was too impulsive, too pretentious, too casual, and based on too little learning. Admiration of ancient Greece and modern England insinuated a didactic tone into the political part, and made me seem a prophet of I don't know what Utopia. This tone pleased people

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

in America, especially the young Jews, and perhaps caused the book to become well-known in that circle when otherwise it might have been altogether neglected. It also caused the book to be misinterpreted, as if it had been inspired by romantic idealism, and not grounded, as it was meant to be, on a materialistic view of nature and life.

Such a view does not exclude the possibility of all sorts of beautiful and surprising developments in the universe. The natural world is indefinitely fertile; but its fertility is not directed by the human will; it is not governed, except in man, by human interests. The sentiment that it would justly inspire about human life and human hopes would be extremely sober. Beings that arise are likely to find means of subsistence and a chance to propagate their kind, because otherwise they would never have arisen; but in no particular case, and at no particular time, can a race or an individual be sure of continued good fortune; and no specific hope about distant issues is ever likely to be realized. The ground shifts, the will of mankind deviates, and what the father dreamt of, the children neither fulfil nor desire.

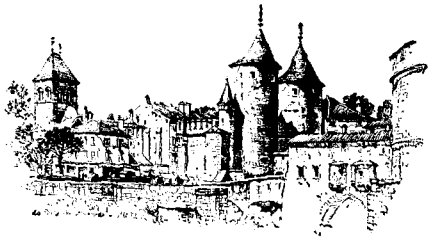
My political fancy had undergone two love affairs, two seasons in which I almost believed that I had discovered the ideal in the real. Greece and England had seemed to me, in different directions, to have come near it. I called it the life of reason. By this I meant that on the one hand, the world had been conceived sanely in effect, though in poetical or rhetorical terms; on the other hand the art of life had been developed in two different directions, each of them satisfying. But satisfying to whom? In Greece to the Greeks and in England to the English? Or in both, ideally, to me? On this point I had not come to clearness. If I meant that the ideals suggested to me by Greece and England, somehow fused together, seemed to me to satisfy all the just demands of human nature, then my long book on "The Life of Reason" should have painted a concrete picture of a perfect society. I should have constructed another Utopia. But I possessed neither the varied knowledge nor the firm principles requisite for such a performance. My book was only a semi-historical semi-judicial review of the most familiar forms of society, religion, art, and science in the Western world; and while a rational criterion of moral judgment did underlie the whole discussion, this criterion was not clearly set forth or strictly applied.

My mind was allowed to float lazily amongst plausible opinions. I intended, however, to be a consistent naturalist, and I ought to have smiled a little at my casual enthusiasms, seeing that all ideals are but projections of vital tendencies in animal organisms. Therefore, since animal organisms are of many variable sorts, the direction and goal of progress always remain optional and subject to revision. This would have reduced my lovely Greece and my lovely England to local episodes in the history of manners and morals. Their rightness would have been avowedly only relative, even if it had been complete. But it had been sadly incomplete. Soon experience in the case of England and a little more reading in the case of Greece brought my two political love affairs to an end.

This book, though loosely composed and imperfectly digested, still marks an advance from convention to radical sincerity. I perceived that morality is something normal, and that religion, like perception, clothes in spontaneous sensuous or imaginative signs the real presence of pressing dangers and favorable opportunities. The material world and our animal nature, far from being obstacles in our way, are indispensable conditions for the pursuit and safe possession of any good; indispensable indeed for the discrimination of good from evil, or their existence at all. There must be something not chosen that chooses, something not desired that desires. This dynamic surge, this primeval automatism, within us and without, sustains the whole ideal structure of our language, our thoughts, and our interests, keeps them consecutive, and brings forth the fruits that we promise ourselves and the catastrophes that we wish to avoid.

OF historical illustration for this thesis the best I had to offer were drawn from religion. There I had more information and more experience than in other spheres. I was at home in the workings of *la fonction fabulatrice*. Moreover, I knew the difference between well-grounded inspired myths, innocently mistaken for revelations, and the vapid fancies of stray poets. In both cases we suffer illusion, because passion, and often action, reacts upon an image as if it were a physical object. But the illusion proper to waking perception and to wise myths, when once discovered, drives us all the more confidently and successfully upon the real object; whereas the illusion proper to idle musings and dreams leaves us cheated and disaffected towards reality. A great religion need not fear philosophic criticism, which will liberate its moral and speculative substance from the poetic images in which it first appeared. Ultimate truths are more easily and adequately conveyed by poetry than by analysis. This is no reason for forbidding analysis, but it is a reason for not banishing poetry.

My later books teach the same lesson, but by a different approach. They may seem to move in the opposite direction; yet only because they start from an opposite quarter in making for the same goal. This goal is a good life, according to our nature and circumstances; and it may be missed either by ignoring it or misconceiving our true circumstances or else by ignoring or misconceiving our true nature and proper good. Now for a mind coming to philosophy from religion and poetry, as I did, and as did the first Greek philosophers, the pressing reform seems to be to criticize anthropomorphism in religion and fable in science; to insist that life, reason, and spirit are something natural, and that it is only by facing our true environment, and making the best of it, that we can develop them well. Therefore,



FRAZER YOUNG'S LITERARY CRYPT NO. 569

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 569 will be found in the next issue.

TVGQL ESCLX GHSCR WGQI

DSQU GLI AGLLVQN—GLI

ESC'TT HV RWQSCXW RWV

DWSTV IZQRE AVNN GLI

LZJVTE IVGI GXGZL HVYSQV

ESC ULSD ZR.—Y. NJSRR

YZRFXVQGTI.

Answer to No. 568

Temperament is temper that is too old to spank.—Charlotte Greenwood.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

those early Greek philosophers, who were great poets and prophets of nature, figured as sour enemies of mythology: and so I too, whose turn of mind was always poetical and religious, seemed to discard all inspiration and idealism.

Yet when naturalism in regard to circumstances had been firmly rooted in my mind, the other half of the total problem spontaneously came to the fore. What, in this natural world, is the nature and possible virtue of man? On what, without folly and intimate disaster, can he set his heart? And I was constrained to reply: Only on the life of reason, only on union with the truth, only on ideal sympathy with that irrepressible spirit which comes to light in all living beings, flowering differently in each, and moving in each towards a special perfection. And allowing for the different background introduced by my naturalism, this was very like the reply given by the most radical religious teachers, idealists, and mystics: so that I might seem to be moving away from my earlier doctrine and reverting to the traditions I had rejected. Yet I was not in the least reverting to the illusions about circumstances that accompanied those traditions; I was merely placing the spirit, the motives, and the discipline found in those traditions back where they belonged: for they were all voices of nature, elicited by human predicaments.

How rich and how full of significance in regard to the natural world and to human life in it this spiritual music may be, I have attempted to show once more in my book on "The Idea of Christ in the Gospels, or God in Man." There is less presumption than we might at first suspect in taking Christ for a model after having identified him with God. Reason differs from perception and sentiment precisely in transcending our human egotism and aspiring to understand things as they are in themselves and to love in them the good that they love. This aspiration of reason extends inevitably to sharing the vision and judgments of God; in other words, to transporting ourselves into the presence of the truth and to living, as Aristotle says, as much as possible in the eternal. Omniscience can neither lose nor expect anything, and lives exclusively in the vision of all things under the form of eternity. A corollary of this teaches us that it is only ideally that things can enter the mind. When passing events enter the mind they stick there: they become ideas of those events. Now it is in memory and imagination that we know the world: while we move in it, if memory and inspiration do not retain any images of it, we are simply a part of the moving world and know nothing of it. Physical life perforce keeps time with the rest of the physical world and is in flux like it. But reason bridges those gaps and makes a panorama of those variations. Though it is impossible for us to live our lives all at once, we may cultivate a sense of its totality, and of the totality and truth of things. In that measure we shall have lived, as it were, in the presence of God, and in as full harmony with his vision and will as our human nature allows.

LET me repeat, however, that I do not propose this sublimation of the life of reason as something obligatory: no man can achieve it completely, and most men can hardly practise it at all. I see nothing wrong or sad in that. It is right that most of what we are and of what we think should be lost for ever. Eternal damnation overtakes it justly. Society will judge some minds to be too flighty and others to be too rigid or too mystical; but those judgments have only a relative authority. It may be true that such habits are inconvenient for certain purposes: but no man's and no society's convenience can remake or limit the world. It is always lawful for a butterfly to be a butterfly, and it is lawful for a man like La Fontaine to be proud of being a butterfly, as when he says:

Je suis chose légère et vole à tout sujet:
Je vais de fleur en fleur et d'objet en objet.

Yet the butterflies had better not form a league to exterminate the sages. The sages will smile upon them, and survive.

In spite of being so much in sympathy with the sages, I am well aware of not having been one of them. As a person I was too self-indulgent and not heroic enough: as a writer I was too miscellaneous: as a thinker I was born at the wrong time and bred in the wrong way. I like to hope that someone may later revive parts of my philosophy in more favorable circumstances. Yet for my own happiness I was philosophical enough. In a commonplace psyche I kept alive a spark of pure spirit which cast an impartial light, as far as it could reach, over the *universitas rerum*. This light cannot be blamed for the quality of the objects it found to shine upon: nor can it be taxed with inconstancy for shining only spasmodically, since that is the fault of the psyche and of the world in which it was formed. Pure spirit is no complete being: only a capacity to feel and to think upon occasion. Its light must be subdued to the quality of the things it touches. Yet in touching anything, no matter how foul, the light itself is not contaminated.

In my various books I have discussed things at very unequal removes from the fountain of spirit within me. But that center was truly philosophical. I can identify my self heartily with nothing in me except with the flame of spirit itself. Therefore the truest picture of my inmost being would show none of the features of my person, and nothing of the background of my life. It would show only the light of understanding that burned within me and, as far as it could, consumed and purified all the rest.

LITERARY I.Q. ANSWERS

1. Dr. Keate in "Ariel, The Life of Shelley," by Andre Maurois.
2. Professor Godfrey St. Peter in "The Professor's House," by Willa Cather.
3. Mr. Watson in "Of Human Bondage," by W. Somerset Maugham.
4. Elizabeth Peabody in "The Peabody Sisters of Salem," by Louise Hall Tharp.
5. Albert Schweitzer in "Prophet in the Wilderness," by Hermann Hagedorn.
6. Mr. Hamel in "The Last Class," by Alphonse Daudet.
7. Mr. Creakle in "David Copperfield," by Charles Dickens.
8. Mr. Whittle in "Mr. Whittle and the Morning Star," by Robert Nathan.
9. Maria Mitchell in "Sweeper in the Sky," by Helen Wright.
10. Mr. Chips in "Good-bye, Mr. Chips," by James Hilton.

A CHECKLIST of books by Santayana referred to in his essay:

POEMS. Charles Scribner's Sons. $2.
SOLILOQUIES IN ENGLAND. Out of print.
DIALOGUES IN LIMBO. Charles Scribner's Sons. $3.
THE LAST PURITAN. Charles Scribner's Sons. $5.
REALMS OF BEING. Charles Scribner's Sons. $5.
SCEPTICISM AND ANIMAL FAITH. Out of print.
THE SENSE OF BEAUTY. New Ed. Charles Scribner's Sons. $3.25.
INTERPRETATIONS OF POETRY AND RELIGION. Charles Scribner's Sons. $2.25.
THE LIFE OF REASON: Or Phases of Human Progress. Charles Scribner's Sons. $6.50.
THE IDEA OF CHRIST IN THE GOSPELS. Charles Scribner's Sons. $2.75.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted, personal services, literary or publishing needs, books and courses, miscellaneous items, appeals to special intelligent clientele; jobs wanted, jobs open, scripts for rent; tutoring; teaching; opportunities to sell; opinions (limited to 50 lines). All advertisement must be consonant with the standards of The Saturday Review. Rates: 35¢ per word, 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 27¢ a word, 26 times 29¢ a word, 13 times 31¢ a word, 6 times 35¢ a word. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address: Personals Department, The Saturday Review, 25 West 45 Street, New York 36, N. Y.

LITERARY SERVICES

STORIES, NOVELS, ARTICLES, BOOKS Marketed. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales, publication. Unestablished writers assisted. Information available before sending manuscripts. LAURENCE ROBERTS, LITERARY AGENT, 33 West 42 St., NYC 18.

MANUSCRIPT TYPING: Intelligent, inexpensive. AMBASSADOR OFFICE SERVICE, 17 East 48 St., NYC. PLaza 5-1127.

MANUSCRIPT TYPING SPECIALISTS. Efficient, Economical, prompt. GLADYS-IRENE LEAHEY, 551 Fifth Ave., NYC. MUrray Hill 7-2227.

MANUSCRIPTS—Edited-Revised-Analyzed-Marketed—Author's Agency, International Service. Information on request. FORD, ADAMS & CO., 710 Main Ave., Norwalk, Connecticut.

MANUSCRIPTS TYPED with intelligence and dispatch. PEGGY SWEET, 424 Madison Ave., NYC. PLaza 8-2740.

EXPERIENCED PUBLISHER'S READER and fiction analyst will appraise stories, novels, nonfiction. Write first. ALEX JACKINSON, Literary Agent, 11 West 42 St., NYC.

MANUSCRIPTS typed intelligently, promptly, reasonably. MIMEOGRAPHING—yes! MIRIAM LANCASTER, Hotel Vanderbilt (NYC). MUrray Hill 3-4000, Ext. 55.

TWENTY-THREE IMPORTANT SERVICES for all writers available to members. Write for information. NATIONAL WRITERS' CLUB, Denver 6, Colorado.

EDITING, TYPING, ALL FORMS of Manuscripts—Theses, Books, Plays. GHOSTWRITING theses, speeches, et al. All subjects. WRITERS' SERVICE, 7 East 42 St., NYC. MUrray Hill 7-5690.

WE PUBLISH, print, and distribute your manuscript in pamphlet or book form. Send for free folder. WILLIAM-FREDERICK PRESS, 313 West 35 St., NYC.

TYPING. Manuscripts, etc. Electromatic. Fast. Accurate. Reasonable. BETSY ROSS, 57 West 45 St., NYC. JUdson 2-0840.

ELEANOR KING, literary agent; books, plays, stories, novels; all languages marketed. 19 West 44 St., NYC 36.

MANUSCRIPTS TYPED. Intelligently. Promptly. Phone DUnkirk 4-5569. Address 3355 Wilshire, Apt. 1210, Los Angeles 5, California.

BOOKS

NEW AND SECOND HAND BOOKS in or out of print. If it's a book we may have it. MENDOZA's, 15 Ann St., NYC 38. Oldest old book shop in NYC.

EXTENSIVE STOCK OF SCHOLARLY BOOKS—Literature, etc. Catalogues issued. PYETELL'S BOOKSHOP, 333 Fifth Ave., Pelham 65, N. Y.

ATHEIST BOOKS, 32-page catalogue free. TRUTH SEEKER Co., 38 Park Row, NYC 8.

PAPERBOUND BOOKS. 10¢ brings complete catalogues: Penguin, Pocket, Anchor, Signet, Ballantine, etc. BOOK MAIL SERVICE CO., Box 363, Jamaica, New York.

ONLY BOOK in existence on Democratic-Scientific Social Engineering, noncommunist, non-Fascist, $1.50 postpaid. Institute of Social Engineering, 2623 Lawrence Ave., Chicago 25, Illinois.

BOOKS rebound attractively; also magazines, pamphlets, your poems and manuscripts. $5 up. Box S-722.

VENTURE, exciting new quarterly. ("VENTURE is characterized by freshness and vitality . . ."—Henry Pratt Fairchild, Professor Emeritus, New York University.) 72 pages stories, poetry, sketches. Send $1 yearly subscription, ASP Writers' Workshops, 35 West 64 St., NYC 23.

CLASSIFIED

BOOKPLATES

FREE CATALOGUE: Scores of beautiful designs. Address BOOKPLATES, Yellow Springs, Ohio.

OUT-OF-PRINT

THIRTY YEARS of experience PROVES that people know WHERE to go for their out of print books. We make no extravagant claims! Dept S. AUDUBON BOOK SERVICE, 415 Lincoln Ave., Brooklyn 8, N. Y.

BOOKS LOCATED. No charge for searching. Send your wants. DELTA BOOK SERVICE, 2856D Woodlawn Terrace, Memphis, Tennessee.

TRY BARNES & NOBLE. Over a million books in stock. Free search service. One of the world's largest bookstores. Eightieth year. Dept. L. BARNES & NOBLE, Inc., 105 Fifth Ave., NYC 3.

ANY BOOK LOCATED. Free Catalogue. MID-WEST BOOK SERVICE, 4301 Kensington, Detroit 24, Mich.

BOOK FINDING SPECIALISTS! Prompt, reasonable service. Send titles, no obligation. PLYMOUTH ASSOCIATES, Box 365-D, Far Rockaway, N. Y.

COMPLETE STOCK—One of the largest Buyers, Sellers of hard-to-find books in the world. Founded 1900. CRIST BOOK SHOP, 381 Wabasha, St. Paul, Minnesota.

RARE, HARD-TO-FIND Scholarly Books, all subjects. Specializing Ancient Classics, Curiosa. SCHOLARLY BOOK SERVICE, 35 East 52 St., Brooklyn 3, N. Y.

BOOKS LOCATED reasonably, efficiently. ACORN BOOK SERVICE, 208 East 28 St., NYC.

BOOKS FOUND! Fast service—reasonable prices. Send titles wanted—no obligation. INTERNATIONAL BOOKFINDERS, Box 3003-SRL, Beverly Hills, Calif.

FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue, New York's only French bookshop where French books ONLY are sold exclusively. Mail-order Catalogue 30¢.

BACK NUMBERS

MAGAZINES—Over a thousand titles and a million issues. "BACK NUMBER" WILKINS, Danvers, Mass.

RECORD MART

HI-FI, factory fresh, guaranteed LP records. Prerecorded tape, phonographs, music systems at big savings. SOUTHWEST RECORD DISCOUNT CLUB, 4710 Caroline, Houston, Texas.

RECORDERS (ENGLISH FLUTES) finest imported make. English, Swiss fingerings. $4, $6, $7.50 up. Recorder music, recorder records. Free catalogue R54. HARGAIL, 130 West 56 St., NYC.

TAPE RECORDERS, accessories. Unusual values. CARSTON, 215 East 88 St., NYC.

IMPROVE your music system! Send your question to THE HI-FI WIZARD, 507 Fifth Ave., New York 17. In NYC call MUrray Hill 2-2444. Consulting Audio Engineer. "Know-how" advice on changes, installation—any problems.

PERSONALS

ANTIQUE POSTERS—CIRCUS, MINSTREL, DRAMA, GAY NINETIES, etc., $1 each. List for stamp. Central Show Printing Co., Box S-617, Mason City, Iowa.

CARTOON GAGWRITER will collaborate on rural or college humor feature. Box S-583.

ABC SHORTHAND IN ONE WEEK. $2 Returnable. ZINMAN, 215-S West 91, NYC 24.

THERE'S A SURPRISE in store for Review Readers visiting Washington, D.C. They enjoy special all-expense tour rates at the 3 fine, friendly Manger Hotels—the Annapolis, Hamilton, and Hay-Adams. Tours as low as $10.95 include air-conditioned room and bath, sightseeing trips, broadcasts, etc. Write Harry Weissinger, General Manager, Hotel Annapolis, Washington 5, for advance reservations. (Mention this ad for special Review booklets and detailed information.)

WASHINGTON RESEARCH SERVICE. Skilled operations in Library of Congress, Smithsonian Institution, Patent Office, National Archives, and through other valuable contacts. Satisfaction guaranteed. Thomas W. Huntington, 1301 South Edgewood St., Arlington, Virginia.

PERSONALS

"HOW CAN I FIND OUT?" You can! Information confidentially developed. Any matter, person, problem. Worldwide. Officially licensed. Established 1922. WILLIAM HERMAN 170 Broadway, NYC.

NORTHWESTERN CO-ED, 18, wants West Coast job for summer. Likes people of all ages. Experienced with children. Good driver. Waterfront Safety Instructor's certificate. Best references furnished for health, character, disposition. Box S-382.

BIRDERS! Fine binoculars outside your budget? Send stamp for "M." Bartlett Hendricks, Box 50-B, Pittsfield, Massachusetts.

WANTED: Refined, competent, experienced woman under 45 to supervise household and care for girl 6, boy 4; Hanover, New Hampshire. Good health, pleasant disposition requisites. Other help kept. Permanent position. Highest references. Box S-555.

COLLEGE GRADUATE desires interesting summer position. Capable governess, companion; will travel anywhere. Box S-735.

NEWSPAPER-WEARY editor-feature writer wants magazine work in East. Box S-562.

CROW'S NEST TRIPS to EUROPE. Seventh Summer 1954. Still time to sign up for a comfortable trip through Continental Europe, embracing LONDON, PARIS, MADRID, ROME, and other exciting places! For 1955: the trip will concentrate on Britain, Wales, Ireland, Scotland, Norway, Sweden, Denmark, and North Germany. By private auto with adventuresome couple. The Harts, 7326 Germantown Ave., Philadelphia, Pa. Phone Chestnut Hill 8-0837.

COMPANION—Female, congenial, dressmaker, desires position Europe summer. Box S-746.

WASHINGTON, D.C., thrilling ALL-EXPENSE, YEAR-ROUND PACKAGE offers 2 to 5-day SIGHTSEEING TOURS of Washington-Mt. Vernon-Annapolis, including air-conditioned room with bath at famous ROGER SMITH HOTEL, 2 blocks from White House. From $12.50 per person for 2 days. Special meal package available. Write Stanley Livingstone, Manager, Roger Smith Hotel, Washington, D.C., for Folder G.

YOUR VOICE made Strong, Forceful, and Outstanding with Oz Lung and Diaphragm Exerciser. Inexpensive. Mailed on 10 days' trial. Write VOICE DEVELOPER, Box 665-CS, St. Louis, Missouri.

QUALITY HOUSE, dry cleaners of fine interior furniture. Specializing in draperies, carpets, rugs, upholstered furniture, tapestries, and fine laces. 312 East 102 St., NYC. TRafalgar 6-3100.

VERSATILE Schoolteacher, 24, seeks any interesting summer position. Box S-733.

MEXICO. Research. Information. Any subject. SUAREZ, Box 38, Merida, Mexico.

INTELLIGENT Young Man, well read, interested in psychology, art, literature, desires job in Philadelphia area. Box S-719.

MATURE LADY is offered stay in delightful Connecticut home (May-September) by couple in exchange for slight assist around house. Box S-743.

NORTHWESTERN UNIVERSITY journalism graduate student (male) desires summer job. Traveled in Europe. Box S-730.

SEEKING PEACE OF MIND? Free home study course in the Catholic Religion. PAULIST INSTRUCTION CENTER, Dept. S, 21 East Van Buren, Chicago, Ill.

EX-TEACHER, widow, art fashion background, wishes summer work or foreign travel companion position. Best references. Box S-716.

QUIET, clean, neutered male cat, black and white, age 9, needs sympathetic home. ELdorado 5-9866 (NYC).

YOUNG Teacher-Writer seeks position in East or abroad. Box S-718.

CAPABLE Syracuse University Co-ed desires summer employment. Secretarial skills, pianist, nursemaid; will travel. Box S-742.

STANFORD UNIVERSITY Field Course in English: Shakespeare classes while observing productions on Tudor stage at 14th Oregon Shakespeare Festival. (M. Bailey.) July 22-August 5. Two units. Write "Shakespeare," Ashland, Oregon; or English Department, Stanford, California.

THEATRE NEWSLETTER—digests NYC show reviews, news. Drama books, records, theatre, or TV. Ticket reports. Special summer features. Perfect gift for "stage-struck." $10 year, $1 check five weeks. CRITICAL DIGEST, 505 Fifth Ave., NYC.

PERSONABLE, mature school librarian wants summer as companion or governess, Nantucket or New England coast. Box S-720.

(Continued on page 52)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PERSONALS

(Continued from page 51)

MAKE MELLOW MUSIC IMMEDIATELY with lovely imported pearwood Recorder. Perfect intonation. Not a Toy. $14.50 complete. COOPER MUSICo., 63 East Grand Ave., Chicago, Illinois.

FRENCH TEACHER, male, 27, married, wants job. Preparatory school and college teaching experience. Ph.D. candidate. Rural community preferred. Box S-732.

CULTURED WOMAN, Manhattan resident, desires companion-secretary position with elderly lady. Some nursing experience. Box S-711.

COLUMBIA COLLEGE Senior desires summer position, especially traveling with family abroad. Box S-709.

CHARMING EXCLUSIVE GRAMERCY PARK—Attractive 1-room studio suites with full hotel service. PARKSIDE HOTEL, 18 Gramercy Park South, NYC. Transients from $3. Attractive weekly-monthly rates. GRamercy 5-6000.

ATTRACTIVE, sophisticated girl with modern woodland retreat in Poconos seeks convivial couple to share expenses of cool country weekends. Lazy lizards fond of casual bridge preferred. ELdorado 5-7188 (NYC).

DIRECTRESS of college dormitory, councilor, would like summer job companion to person traveling Europe. Box S-748.

APARTMENTS FOR RENT

ARTIST'S Studio Apartment in Back Bay Boston. 4 rooms, elevator. Contemporary furnishing. $110 per month, June-September. Apt. #4, 312 Marlborough St.

WRITER or COUPLE may find charming village retreat one block Long Island Sound, 2 hours New York. Furnished apartment (2 rooms, fireplace, kitchen, bath). Real charm; no shore development. To October 15, $500. Box S-737.

BUSINESS FOR SALE

OVERLEA INN and 8 acres land (official Inn for Bennington College). North Bennington, Vermont.

HOUSES AVAILABLE

For Sale

PRINCETON, NEW JERSEY, vicinity. Authentic Colonial home, tastefully modernized. Convenient to commuting. 4 bedrooms, 2 baths. Service quarters. Over an acre of beautifully landscaped grounds. Priced for quick sale. SKILLMAN AND SKILLMAN, Realtors, 247 Nassau St., Princeton, N. J. Telephone 1-3822.

NEW FIVE-ROOM HOME. 60 acres, 2,100 elevation, wonderful community, fabulous view. $24,500 furnished. 2 hours NYC. Box S-561.

Writer-Owner MUST sell this spring. Little cash required. 8 rooms, perfect condition, oil furnace, Berkshire foothills, Massachusetts. Seclusion with 19 wooded acres both sides tumbling mountain stream, school bus and daily mail at door. Asking $13,000, or make offer before June 1. Box S-519.

SWAN'S ISLAND, MAINE. Charming 6-room house by sea, 2 fireplaces, bathroom, electricity, furnished. Also 2 guest cottages, 35 acres woodland. Asking $17,000. Box S-741.

BIG SUR, CALIFORNIA. Redwood house, 2 bedrooms, large living room, terrace, views; 2 acres. $25,000. Terms. Box S-723.

LOVELY, quiet spot in Berkshire Foothills. Nice old house restored, large living room, 3 bedrooms, fireplace, electricity, brook, acreage, at end of hill road. Accessible to Williamstown, Bennington, Tanglewood. Price $9,000. H. S. Hall, Box 891, Berlin, N.Y.

LONG VACATION? Farmhouse (1826), 10 rooms, bath, fireplace; furnished, baby grand, some antiques, 210 acres. Grand climate, superb view Green Mountains. Excellent farm buildings, shade, fruit, brook, springs, woodland. Ideal for children. Second house (1846) disrepair but salvageable. Washington County, N. Y. Bargain, $7,000. Box S-706.

TO SETTLE AN ESTATE. 1775 Colonial house, Merrimack Valley, West Newbury, Massachusetts. 18 acres on hill, pasture with brook, 50 minutes from downtown Boston via express highway; 12 rooms, 7 fireplaces, including 2 on unique hanging chimney; new ell, large sun porch, 2-car garage; interior framing and trim incomplete. $12,000. Box S-715.

BARNARD VILLAGE, Vermont, lake view house, 1½ acres, insulated, all improvements, prime condition, fully equipped and furnished. Large living room, kitchen, 3 bedrooms, 2 baths, garage, full basement and attic. $9,000 for quick sale. Box S-740.

HOUSES AVAILABLE

For Rent

POCONOS: Luxury vacation homes, private 14-acre lake. 3, 4, or 6 bedrooms. Secluded gardens. $400 monthly. David Mazer, R.D. 3, East Stroudsburg, Pa.

NEW, modern, facing ocean, Rockport, Massachusetts. Paint, write, loaf. Box S-341.

HOUSE, Lagoon Heights, Martha's Vineyard Island, available September-October. Fireplace, General Electric furnace; downstairs bath, bedroom, upstairs bath, 3 bedrooms. Electric kitchen. September $300. October $200. Both $450. Box S-726.

For Summer Rental

ATTRACTIVE house high in Green Mountains near Rochester; mile from Route 100. 6 rooms, 3 bedrooms, bath, electricity, telephone, garage. Beautiful wide views. June 15 through Labor Day; $550. Address: "Simplesage," Rochester, Vermont.

SORRENTO, MAINE. Comfortable house, all modern conveniences, beautiful view, Frenchman's Bay. Monthly or season. J. Wilson, 246 Brattle St., Cambridge, Massachusetts.

FURNISHED PRIVATE HOME, June 15-September 15. 7 rooms plus large studio. Gardens, privacy, swimming nearby; convenient everything. Mohegan Lake, N. Y. Telephone Lakeland 8-2096.

VERMONT VILLAGE lake front, private beach, charmingly furnished house, huge living room, large kitchen-dining room, screened porch, 2 double bedrooms, bath, separate shower room, linen, silver, all conveniences. $600. Long summer season. Box S-738.

ON BEAUTIFUL Vermont estate, completely furnished house, modern kitchen, living-dining room, 4 bedrooms, bath. Lake, golf near. June-September, $650, including electricity. Box S-739.

SMALL COTTAGE, beautiful estate, private swimming pool. REgent 7-1113 (NYC) weekday evenings; weekends Lakeland 8-8643, Mahopac, N. Y.

STONINGTON, CONNECTICUT. 1720 farmhouse, carefully restored, all modern conveniences. 250 acres. 15 minutes from excellent ocean beaches and golf course. Suitable for family with children. $1,000 season. Box S-717.

VERMONT COTTAGE. All comforts. Woods. Brook, Waterfall. $275, summer. Box S-729.

COLLEGE TEACHER'S 5-room home: 2 bedrooms, bath, attractive country nearby; lakes, golf. July-August, $300, utilities included. College Box 461, Poultney, Vermont.

TRAVEL

THE FLYING COLLEGE. This Summer enjoy an educational and companionable visit Overseas. Choose from 4 different tours. Interesting programs developed through 5 consecutive successful seasons. Many optional features. Reasonable, all-inclusive costs. World-wide acceptance. For details address: Dr. J. R. Tarbell, LAFAYETTE COLLEGE, Easton 7, Pennsylvania.

ORIGINS OF NEW ENGLAND, a travel course on wheels. June 28 to July 9; 3 hours credit at Boston University. ARNOLD TOURS, 234 Clarendon, Boston, Massachusetts.

A NEW YORK HOTEL specializing in friendliness, comfort, service. Towering 26 stories into the sky. 400 sunny outside rooms overlooking the buildings and gardens of United Nations. On exclusive, historic Beekman Hill. Many of our discriminating guests say, "There is no better hotel value in New York." Transportation at door to entire city. If you come BY AUTO: at 49 St. exit East River Drive . . . Garage adjacent. BY PLANE: 9 blocks on same Avenue from New Airlines Terminal. BY TRAIN: 9 blocks to Grand Central Station. Single $4-$8. Double $8-$12. Suites $12-$22 (some with terraces). Permanent residents invited. Restaurant-Coffee Shop. BEEKMAN TOWER HOTEL, 49 St. overlooking East River, NYC.

VACATIONS

VERMONT VACATION at country inn on Lake Hortonia. Excellent food, summer sports, golf, riding nearby. Unique bar. Weekly square dances. SUDBURY INN, Sudbury, Vermont.

LOG CABINS in the pines. Swimming, tennis, excellent food. NOKOMIS CAMPS, Surry, Maine.

KANDAHAR LODGE, Manchester, Vermont. Elevation 2000 feet. Completely surrounded by the beautiful Green Mountain National Forest. Restful, informal. Swimming, Sports. Excellent food and accommodations. Folder.

VACATIONS

SUMMER AT MUSIC INN, Lenox, Massachusetts. Tanglewood next door, and the 6th Jazz Roundtable. See page 22.

GUANAJUATO, MEXICO. Study watercolor with Stanford Stevens July, August. Write Pastita 156, Guanajuato, Mexico.

ARTISTS, WRITERS, thoughtful people find relaxation in quiet CAPE COD seaport village. Beach. Shore drives. Beautiful harbor view. Agreeable clientele. Theaters. The BREAKWATER, Woods Hole, Massachusetts. Booklet.

GREEN SHADOWS, Old Lyme, Connecticut. Quiet informal country life, good food, comfortable beds.

CORNWALL, Vt.—Sophistication in the country. Catering to guests who enjoy Southern cuisine and comfortable accommodations. Breakfast, Lunch, Dinner. Virginia Graham, Ring Cornwall 14-13.

MERRIEBROOK, Poughquag, N. Y. Tempting meals. Quiet. Adults only. North Clove 2421.

LIKE THE COUNTRY? Come to Graymont, a Colonial farmhouse. Good food. R. D. 2, Middlebury, Vt.

COLONIAL CHARM—luscious food; casual, intimate, midst woods with trout stream. Swimming, horses, golf nearby. Country auctions, summer theatre. LEWIS & MARY FISHER, Bantam, Conn.

STUDY in BEAUTIFUL TAXCO! Springtime all year. Inexpensive living and tuition. Write for folder. Fidel Figueroa, Director, Taxco School of Art, Taxco, Guerrero, Mexico.

HOPE FOR LOVING HERMITS (semi-gregarious species). Flora-loving, fauna-loving, sea-loving, beauty-loving, peace-loving, food-loving types welcome. The Island Inn, MONHEGAN ISLAND, Maine (10 miles at sea!). Booklet?

HATHAWAY LODGE, the luxury lodge for adults. Formerly the palatial 592-acre Macy estate "In the Hills of the Sky." Luxurious rooms, many with open fireplaces. Magnificent mountain trails for hiking and horseback riding. Golf and tennis, recordings, ping-pong, library, informal dancing. Superb American-Jewish cooking. Easy transportation. Attractive Spring rates. For reservations or booklet: HATHAWAY LODGE, Haines Falls, N.Y. Telephone Tannersville 299.

KUTAY'S LODGE—Adults, Swimming, Boating. Jewish-American cuisine. Accord, N. Y.

THREE VILLAGE INN, Stony Brook, N.Y., on Long Island Sound in Suffolk County. Colonial setting, delicious food, informal, swimming, boating.

TENNIS RACKETS READY! Our 4 excellent courts are waiting. SOUTHWIND, Woodbourne, N.Y.

CHANTERWOOD, Lee, Massachusetts. Midway Tanglewood and Jacob's Pillow. Unique lakeside Lodge and Cabins deep in woods, altitude 1,700, off highways. Moderate rates include meals, boats, canoes, tennis, swimming, recorded concerts, etc. Informal. Folder S.

DELLMARSON LODGE, Mortimer's Point, Muskoka, Canada. Beautiful private island. All conveniences. Relax, Fine Food, Recreation. Folder.

TWELVE-FIFTY for one dollar! Take advantage of new exchange rate to visit Mexico for accredited arts, crafts, Spanish, field trips this summer, fall. Free illustrated prospectus; Instituto Allende, Box 7, San Miguel Allende, Guanajuato, Mexico.

THE LOG HOUSE, Thirteenth Lake, North River, New York. 2,100 feet elevation. 600 acres surrounded by Adirondack Forest Preserve. Mountain and Lake recreation. Cottages. American plan. Booklet, rates on request.

FOLK-SINGER TOM GLAZER entertains at SEVEN HILLS Decoration Day weekend. Our new, spacious dining room and cocktail lounge are also worth crowing over! Write, phone for reservations. SEVEN HILLS, Lenox 5, Massachusetts. Lenox 8677.

THINK OF SUMMER AT BLUEBERRY HILL! Lucullan food. Waterfalls. Trout. Nothing whatever to do. The Mastertons, Brandon, Vermont.

BERKSHIRES. If you love France, you'll love SUNINSIDE. Ideal for peace-loving gourmets. Monterey Massachusetts.

RARE CHARM of intimate, congenial group. CAMP TIMBERLAND, informal Adirondack adult camp, Pottersville, N. Y. Sports, lake, dancing, theatre workshop. NYC Office, 33 West 42 St., LOngacre 5-3674.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SPRING READING FOR YOUNG AMERICA

EDITED BY FRANCES LANDER SPAIN

53 OF GENERAL INTEREST

54 FOR THE YOUNGEST

60 FOR EIGHT- TO TWELVE-YEAR OLDS

64 FOR OLDER BOYS AND GIRLS

MOST of the books for children that will be published this spring are now out. Although I have not made a count, I suspect that there are more than ever this year. Among this number are some exciting books, books with originality and integrity, with beauty of concept and expression, with lusty humor of text and illustration.

A quick overview tempts one to make a few generalizations. There seem to be more good books for the in-between age—the eight- to twelve-year-olds—than for either the youngest children or the older boys and girls. While there are some very fine picture and easy books and stories for older children, these groups on the whole are not as strong in quality or quantity. There seem to be, too, fewer informational books to satisfy the demands that grow out of individual interests and group requests.

Many books this year are characterized by humor: the robust humor of folk tales such as "Alphonse, That Bearded One," the humor in character and situation of "Hay-Foot, Straw-Foot," the unusual satire of an "Animal Frolic," the ludicrous sight of Horace frightening small, big, and enormous dogs, the fanciful humor of "Half Magic," and the sophisticated humor of a princess who wasn't a princess at all. Children of all ages enjoy laughter, find release from tensions in fun, and welcome this element in their books.

OF GENERAL INTEREST

TUNNELS. *By Marie Halun Bloch. Drawings by Nelson Sears. Coward-McCann.* $2.75. This account of tunnels, past and present, and how they are made, is as exciting as an adventure story. The book begins with a description of early tunnels that were used for religious purposes, for supplying water and for sewage disposal, for drainage, and for use as passage ways. It then covers the invention of the shield, a giant tunneling tool, and the use of compressed air to keep the tunnel under construction from caving in. It was not until 1886 that these two devices were used together to make soft ground tunneling safe and possible. Each step in the digging, the function of the sand hog and the rock hog, the tools used, dangers and safety measures are described in detail.

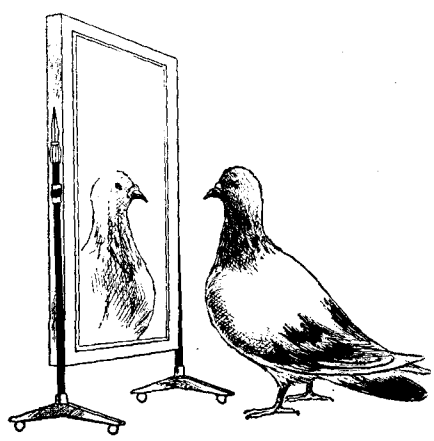
Many photographs and black-and-white drawings illustrate the steps described and supplement the text. A glossary and index add to the usefulness of the book. —F. L. S.

THROUGH THE MAGNIFYING GLASS. Little Things That Make a Big Difference. *By Julius Schwartz. Pictures by Jeanne Bendick. Whittlesey House. —McGraw-Hill Book Co.* $2.50. This is a very good book on magnifying glasses and what can be seen through them. In direct and easily understood language Mr. Schwartz describes all kinds of lenses, tells where to get them and their probable cost, and how to mount them for most satisfactory use.

He then suggests what to look at with the magnifying lens, and starts with close-at-hand things: skin, fingerprints, salt, snow crystals, and the self-splitting atoms in the luminous paint of many wrist-watch dials. This section is followed by one on plants, on animals, and on things designed and made by man. In every instance a great many facts about the object under observation are given. The book is full of all kinds of interesting scientific information, and is profusely illustrated by Jeanne Bendick with black-and-white sketches, diagrams, and charts. A multiple-entry index expedites location of information.

Boys, as well as girls with scientific interests, will enjoy this book and find it very useful. The hobbyist will welcome it. —F. L. S.

THE RED JOURNEY BACK. *By John Keir Cross. Illustrated by Robin Jacques. Coward-McCann.* $2.75. Some years ago "The Angry Planet" was published in Great Britain. It was an imaginative tour-de-force, written in journal form, with the members of the Martian expedition telling the incredible story. The book was so successful—it was also broadcast as a radio serial on BBC—that it was subsequently published in the United States and Europe. It has since



—From "My Brother Bird."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—From "I Know a City."

become a minor classic of the science-fiction form.

This is the sequel, and it is as good if not better than "The Angry Planet" itself. In "Red Journey Back" the children—Paul and Jacqueline and Mike—are not stowaways. They are lured back to Mars by an evil plot involving their friends and protectors. Here is an adventure of natural, likable children employing common sense and heroism to overcome danger and horror. It is an exciting tale which brings the incredible within the framework of the probable.

—Aileen O'Brien Murphy.

FOR THE YOUNGEST

THE ANIMAL FROLIC. *By Toba Sojo. G. P. Putnam's Sons.* $2.75. "The Animal Frolic" was inspired by the magnificent exhibition of Japanese art held at the Metropolitan Museum of Art in 1953. The exhibition included a twelfth-century scroll of animated animals drawn with such freshness, humor, and beauty of line that we longed to share it with children. Now, through the creative publishing of Velma Varner, editor of children's books at G. P. Putnam's Sons, this has been made possible.

These masterful drawings were made by the priest Kokuyu, popularly known as Toba Sojo, who satirized in caricature the people of his time, including the priesthood. We see in the drawings a monkey dressed as a priest paying homage to a frog enthroned as a buddha. Children, however, will probably observe only the endlessly fascinating and amusing antics of rabbits, frogs, monkeys, foxes, and other animals, disporting themselves in the water, wrestling, dancing, and conducting an archery contest.

Miss Varner has shown sensitivity in writing the simplest text, a mere running line to accompany the pictures.

A child's first picture books can help to establish taste and an appreciation of art. "The Animal Frolic" might well serve as a first introduction to art for the small child. It is a book to which he will return again and again with increasing pleasure, for the pictures speak to him directly with their robust humor, vitality, and rhythm.

The free brush drawings in black ink are printed on a warm pinkish-beige background somewhat like the color of the original manuscript. Alternating pages are white. It is these white pages, startling in contrast, which are the only jarring note in a distinguished book.

"The Animal Frolic" will make a lovely gift for a child. School, college, and public libraries and artists will want to add it to their collections for the beautiful scroll is printed in its entirety. —Helen Adams Masten.

THE COURAGE OF SARAH NOBLE. *By Alice Dalgliesh. Illustrated by Leonard Weisgard. Charles Scribner's Sons.* $2. Sarah Noble was only eight years old when she went with her father to claim a homestead in the Connecticut wilderness. Her mother, who must stay behind with a sick baby, bade her keep up her courage, and this loving admonition sustained the little girl through many lonely and perplexing hours.

While her father built their new home, she kept house in a cave across the river. Often Sarah was alone, and one day she was surprised and a little terrified to find herself surrounded by many Indian children. The new settlers had been fair in their dealings with the Indians and so there were good relations between them. Soon Sarah and the Indian children were playing together, learning a bit of each other's language and teaching each other favorite games. Late in the summer the house was finished and Sarah's father made plans to return to Massachusetts for the rest of the family. Sarah was left with the friendly Indians. At first living with an Indian family was strange and Sarah was afraid, but she remembered to keep up her courage and after a few days was very much at home with them. Before winter her father returned bringing her mother, brothers, and sister to the new home.

This is a story of a little girl who often was afraid, but who was brave to face the experiences required of her. Her father told her "to be afraid and to be brave is the best courage of all," and this courage Sarah had. It is based on a real incident that occurred during the settlement of New Mitford, Conn., and is told with directness and understanding.

Leonard Weisgard's brown-and-black illustrations complement the text and add to the attractiveness of the book. —F. L. S.

ALPHONSE THAT BEARDED ONE. *By Natalie Savage Carlson. Illustrated by Nicholas. Harcourt, Brace & Co.* $2.50. "Alphonse . . . this is the oldest and most important rule for a soldier: Keep your eyes open, your mouth shut, your powder dry, and do not volunteer for anything." With this advice Alphonse, a bear from the wilderness, marched off to join the army of New France and fight the Iroquois.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Scribner

NEW BOOKS FOR BOYS AND GIRLS

Virginia Kahl

AWAY WENT WOLFGANG!

This hilarious dog story is set in an Austrian village where all the dogs work — except Wolfgang who simply cannot hold a job. 3-color pictures by the author. *Ages 4-7, $2.00*

HONOR BOOK, N. Y. HERALD TRIBUNE SPRING BOOK FESTIVAL

Katherine Milhous

APPOLONIA'S VALENTINE

About a little Pennsylvania Dutch girl, and the lovely valentines she and her friends designed and made in their one-room school house. By the author of *The Egg Tree*. "A distinguished picture book." — *Saturday Review*. Illus. in 4 colors. *Ages 6-9, $2.00*

G. Warren Schloat, Jr.

YOUR WONDERFUL TEETH

The popular Warren and Andy learn about the care and usefulness of their teeth through a series of step-by-step photographs. By the author of *Milk for You* and *The Wonderful Egg*. *Ages 6-9, $2.25*

Alice Dalgliesh

THE COURAGE OF SARAH NOBLE

An inspiring, true, dramatic story of a courageous little girl who follows her father into the Indian-filled wilds of Connecticut in the early 1700's. By the author of *The Bears on Hemlock Mountain*. Charming drawings by *Leonard Weisgard*. *Ages 6-9, $2.00*

HONOR BOOK
N. Y. HERALD TRIBUNE
SPRING BOOK FESTIVAL

Henry Gregor Felsen

ANYONE FOR CUB SCOUTS?

How Scotty and his mother organize a Cub Scout Den in a new and tough neighborhood. By the author of *Cub Scout at Last!* Illus. by *Paul Galdone*. *Ages 7-10, $2.25*

Genevieve Foster

THEODORE ROOSEVELT

AN INITIAL BIOGRAPHY

The author of *George Washington* and *Abraham Lincoln* writes a short, effective biography of the timid and delicate boy who became one of our liveliest, busiest, and most forceful Presidents. *Ages 7-10, $2.25*

Barbara L. Reynolds

HAMLET AND BROWNSWIGGLE

A lively story of a boy and his two appealing hamsters—and a family as real and delightful as any you've ever met. Illus. by *Robert Henneberger*. A pet story that's perfect for ages 8-12. *$2.50*

Alice E. Goudey

HERE COME THE BEARS!

An informative, lively nature book about *real* American bears — Grizzlies, Polars, brown bears and black bears — and how they live. Charmingly written, and accurate. "Fascinating nature tales . . . with warmth and almost human family intimacy." — *N. Y. Times Book Review*. Illus. by *Garry MacKenzie*. *Ages 5-8, $2.25*

Jean Kennedy

HERE IS INDIA

REVISED EDITION

The glamor, mystery, and striking contrasts of life in India, revised to include new material on the present governments of India and Pakistan, and new maps and photographs. *Ages 10-16, $3.00*

Alan Villiers

PILOT PETE

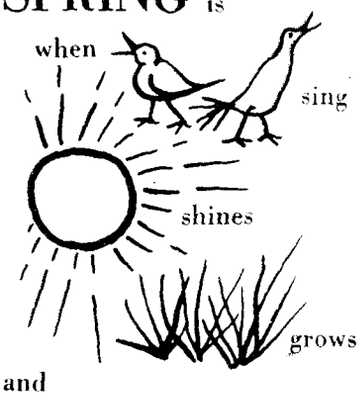
Based on a true incident, this is the story of the porpoise who seemed to lead ships into an Australian harbor. Illus. by *H. T. Cauldwell*. For mariners of all ages, especially 6-9. *$2.50*

AT ALL BOOKSTORES

CHARLES SCRIBNER'S SONS
Publishers of the SCRIBNER ILLUSTRATED CLASSICS

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SPRING is



and

Houghton Mifflin's
new books *for* boys *and* girls
come out.

DROOPY *by* **Hetty B. Beatty**
A balky mule mends his ways and straightens his ears. $2.50

THE QUEEN WHO LONGED FOR SNOW
by **Walter Hackett**
A beautiful old Portuguese legend. Beryl Bailey Jones illus. $2.25

BRAVO THE BUMMER
by **George Cory Franklin**
The life of a Big Horn ram in the Rockies. L. D. Cram illus. $2.00

SHANE *by* **Jack Schaefer**
A thrilling story in a newly illustrated edition. John McCormack illus. $2.75

YOUR PRAYERS AND MINE
compiled by **Elizabeth Yates**
A collection of prayers from all nations and times. Nora Unwin illus. $2.00

REDCAP RUNS AWAY
by **Rhoda Power**
A boy sees medieval England with a band of minstrels. C. W. Hodges illus. $3.00

THE FIGHTING SHORTSTOP
by **Richard T. Flood**
Exciting baseball with a Junior Legion team. Lee Ames illus. $2.50

EGYPTIAN ADVENTURES
by **Olivia E. Coolidge**
Twelve vivid stories of ancient Egypt. Joseph Low illus. $3.00

TALES OF CHRISTOPHILOS
by **Joice M. Nankivell**
Life in a quaint Greek town at the foot of Mt. Athos. Panos Ghikas illus. $2.50

THEY WERE MADE OF RAWHIDE
by **Leigh Peck**
A boy and a horse on a 2100 mile race. Aldren Watson illus. $2.50

THE MOTHER DITCH
by **Oliver La Farge**
The age-old story of irrigation in the South West. Karl Larsson illus. $2.25

ALL CREATURES HERE BELOW
by **Joseph Garland, M.D.**
Living organisms from the simplest to the most complex. Rene Martin ill. $2.00

Houghton Mifflin Co.

Alphonse had been trained by the French Canadian Jeannot Vallar to carry arms, to drill and to march and all for the purpose of saving that same Vallar from the tedium and danger of conscription.

Parents who groan inwardly when ordered by their offspring to "read it again" should welcome "Alphonse That Bearded One," for here is a hilarious tall tale of unusual originality. Both the story and its illustrations seem funnier and more ridiculous with each reading. The sly wit and humor of the French Canadian may escape the youngest children, but it is a book for the whole family to share.

The black-and-white drawings capture completely the characters of the hero and his two reluctant companions, Corporal Pagot, "a great moose of a man," and soldier Genest, "a leftover piece of a fellow," and extend the humor and drama of the tale.

—H. A. M.

THE PIEBALD PRINCESS. *Story and pictures by Joan Balfour Payne. Ariel Books—Farrar, Straus & Young.* $2.75. Life was peaceful and happy in the cranberry bog, and a little colorless. Molly Pippin brewed her concoctions that sometimes turned out as expected and sometimes created surprising results. Ability, her cat housekeeper-companion, picked cranberries and preserved them against winter needs. Hiram, the bear, and Old Winter Rabbit kept up with local gossip. The squirrels and rabbits, woodmice and birds busied themselves with simple tasks. Only the water rats, who lived on the far side of the bog, were a discordant element, with their cranberry-brandy drinking and hoodlum ways.

One fall day Molly and Ability were walking down the old logging road toward Boston Town when they came upon a remarkable creature, a Siamese cat wrapped in a faded Paisley shawl carrying a red umbrella and a carpet bag. After Ability had attempted to introduce Molly and herself by signs and in pidgin English, the stranger, in perfect English, announced that she was the Princess Renekrad Riah Sretsevlys, late of the Royal Household of Siam, and might be addressed as "Highness." There had been a revolution, the king had given her the carpet bag as a royal trust, and she had escaped to America. Molly at once offered the sanctuary of her home and the princess moved in, demanding services and accepting courtesies as her royal prerogative.

On Christmas Eve, while Molly, Ability, and the princess were away attending a party, the water rats broke into Molly's house and stole the carpet bag which they thought contained the Siamese royal jewels. Despite a terrific storm, the princess went out in the rain and pursued the rats to their home. When she returned she was completely white. She then confessed that she was not a Siamese princess at all but only Dorcas Hobbs, cook's cat on a coastal fishing craft; that she had wanted adventure; that she had dyed her tail, paws, and face with Sylvester's Hair Darkener and had used it, spelled backwards, for her Siamese sounding name; that the rain had washed it off and the water rats had drunk the extra bottle which was the treasure in her carpet bag so that she could not redye herself; that she was sorry she had fooled them and that she

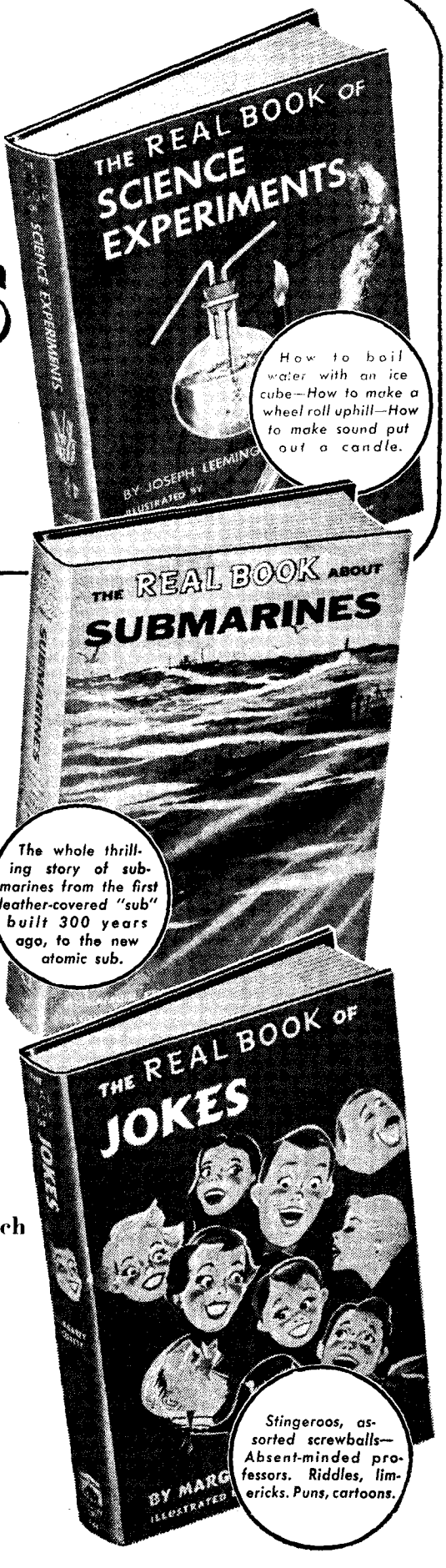
—From "Alphonse."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

No Other Series of Books for Boys and Girls Has Received as Enthusiastic a Reception as

REAL BOOKS

from teachers . . . librarians . . . reviewers . . . parents . . . and above all – from the young readers themselves!


THE REAL BOOK OF SCIENCE EXPERIMENTS
How to boil water with an ice cube—How to make a wheel roll uphill—How to make sound put out a candle.
THE REAL BOOK ABOUT SUBMARINES
The whole thrilling story of submarines from the first leather-covered "sub" built 300 years ago, to the new atomic sub.
THE REAL BOOK OF JOKES
Stingeroos, assorted screwballs—Absent-minded professors. Riddles, limericks. Puns, cartoons.

Fun and Information for 8-Year-Olds and Up

The First Series to Win a Special Award from the Boys' Clubs of America!

REAL BOOKS have met with universal acclaim because they hit the bull's-eye in reading for modern children. REAL BOOKS cover every subject and every hobby that interests growing boys and girls. They combine superb reading entertainment with easy-to-grasp knowledge in such useful and cultural fields as science, travel, history, biography, nature, and many more. Under the experienced direction of famed Helen Hoke, children's editor and author, REAL BOOKS are written by experts, beautifully illustrated by leading artists, and handsomely produced in full adult size, with hard covers.

Three New De Luxe REAL BOOKS • $1.50 Each

Larger Size • Full Cloth Binding • 224 Pages • Printed in 2-Colors Throughout

THE REAL BOOK OF SCIENCE EXPERIMENTS
Joseph Leeming
Illus. Bette J. Davis
Dozens and dozens of exciting experiments any boy or girl can do with materials found in any home . . . in complete safety. Here are the secrets of how to make steel burn—how to make a chemical volcano, perpetual motion machine, etc.

THE REAL BOOK ABOUT SUBMARINES
Samuel Epstein & Beryl Williams
Illus. Manning de V. Lee
A choice subject, author, and illustrator combination for young readers. The fascinating story of submarines—their history, how they work, how they are used in peace and war, the exciting underwater world.

THE REAL BOOK OF JOKES
Margaret Gossett
Illus. Leon Winik
Stingeroos, assorted screwballs, absent-minded professors, shaggy dogs, and much more—limericks, puns, howlers, etc.—to tickle the funnybone of every boy and girl from eight up. Illustrated with really funny cartoons. A must for every child's library!

There Are REAL BOOKS on All These Subjects • $1.25 Each

PEOPLE AND PLACES: R36 Spies * R14 Indians * R29 Pirates * R19 Alaska * R16 Explorers * R28 Mounties * R41 Great American Journeys * R37 Treasure Hunting

FUN AND SPORTS: R26 Camping * R2 Baseball * R30 Tall Tales * R31 Easy Music Making * R5 Making Dolls and Doll Clothes * R4 Magic * R38 Games

SCIENCE: R35 Ships * R6 Inventions * R10 Trains * R1 G. W. Carver * R21 Airplanes * R9 Stars * R33 Space Travel * R39 Amazing Scientific Facts

NATURE AND ANIMALS: R34 Rivers * R3 Dogs * R22 Horses * R25 Bugs, Insects & Such * R7 Amazing Animals * R11 Farms * R15 Pets

FAMOUS AMERICANS: R40 Christopher Columbus * R8 Abraham Lincoln * R31 Buffalo Bill * R12 Benjamin Franklin * R27 Andrew Jackson * R18 George Washington * R23 Franklin D. Roosevelt

Wherever Books Are Sold

GARDEN CITY BOOKS • Garden City, New York

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

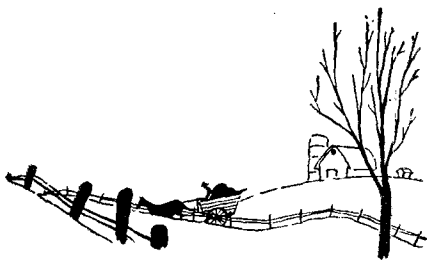
would return to Boston as soon as the storm was over. But Ability, who had not been very gracious to the princess on her arrival, realized that she had given an air to the bog, that she had kept them from being provincial, and asked her to stay. What's more, one of Molly's brews was found to be a permanent dark brown dye.

Joan Balfour Payne has written and illustrated a delightfully humorous tale of a deception that so pleased the deceived that they asked for more. Though this is for younger children, it has an ageless quality and adults will chuckle with pleasure over the sophisticated allusions in it.

—F. L. S.

THE FIRST BOOK OF POETRY. *Selected by Isabel J. Peterson. Franklin Watts, Inc.* $1.75. This is a very nice collection of almost 100 poems for younger children. They have been selected by Isabel J. Peterson, who has used them and many others in her work with children at the Laboratory School, University of Chicago. Most of the authors represented are contemporary, or at least lived within the last century. If some of the old favorites are missing, many of the new favorites are present.

The poems are arranged by large



—From "The First Book of Poetry."

subjects: animals, interesting people, journeying far and wide, land of make-believe, the world around us, from season to season, and just for fun. Indices of author, of title, and of first lines, besides the classed table of contents, make location of the poems easy and quick.

Kathleen Elgin has made black-and-white decorations for nearly every poem. The book is attractive, and can be used with older boys and girls as well as the younger ones for whom it was planned. —F. L. S.

IN CAME HORACE. *By Janet Beattie. Pictures and calligraphy by Anne Marie Jauss. J. B. Lippincott Co.* $2. The little old woman and the little old man had everything that they needed and were very happy. Besides a house and a garden they had a cat, Horace. They also had neighbors who thought they needed a dog to keep out burglars. So insistent were the neighbors that the old man went to the dog store and got a dog, a small dog with a large bark "as brave as a lion." When the old man and the dog got home Horace took one look at him, bristled up his tail, and said "Scat!"—and the little dog scatted all the way to the dog store. The old man went back to get another dog and this time got a "good steady watchdog as brave as two lions." Again Horace bristled, said "Scat!" and this dog, too, ran back to the dog store. By now the old man was hot and cross and told the dog-store man that he wanted an enormous dog, and he got the "most enormous dog in the world." This mountain of a dog walked into the kitchen where Horace was and thundered a deep growl at the cat. As before, Horace put up his back, bristled his tail, and said "Scat!" and the enormous dog scatted! The neighbors agreed that such a cat was all the protection the old man and the old woman needed.

The black-and-white drawings and calligraphy by Anne Marie Jauss give emphasis and rhythm to the text. Some pages are over-crowded, but the humor of story and illustrations will delight little children.—F. L. S.

WILLIE GOES TO THE SEASHORE
Text and pictures by Pauline Vinson
A color picture book about a happy little mouse who spends a vacation at the seashore and discovers many new adventures.
Ages 3-6 $2.25

PUFFY and the SEVEN LEAF CLOVER
By Dorothy P. Lathrop. Illustrated in color by the author
A Pekingese puppy's unusual adventure when he bumped his nose on a seven leaf clover, which may have been *magic*.
Ages 6-8 $2.50

HERE COME THE TRUCKS!
By Henry B. Lent. Illustrated by Renée George
The exciting story of trucks and the men who drive them, and the important part they play in our life today. A how-and-why book.
Ages 8-12 $2.50

THE MAGIC BAT
By Clem Philbrook
Pony League excitement hits Marty O'Reilly and his gang as they shape up a winning team in this fast-moving baseball story.
Ages 10-14 $2.50

New Spring Books for Children

Published by Macmillan

The exciting adventure shared by two boys who are suddenly transported "back in time" to Salem during the witchcraft trials.
Ages 12-16 $2.75
TIME FLIGHT
By T. Morris Longstreth. Illustrated by John Wonsetler

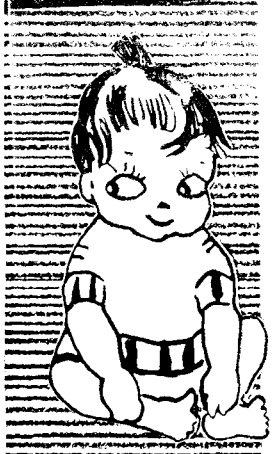
The fascinating biography of one of America's most famous citizens; the spectacular life and career of an amazing midget.
Ages 12-16 $3.00
Barnum Presents: GENERAL TOM THUMB
By Alice Curtis Desmond. Illustrated with many photographs

Angus Bussey, a small boy of Newfoundland, spends an exciting summer finding hidden Spanish treasure and solving a mystery.
Ages 8-12 $3.00
THE GREAT ISLAND
By Clare Bice. Illustrated by the author

A sympathetic high school girl takes a positive stand against discrimination and gains friends and stature by her courage.
Ages 12-16 $2.75
THE BARRED ROAD
By Adele de Leeuw

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOBBS-MERRILL Books for young people

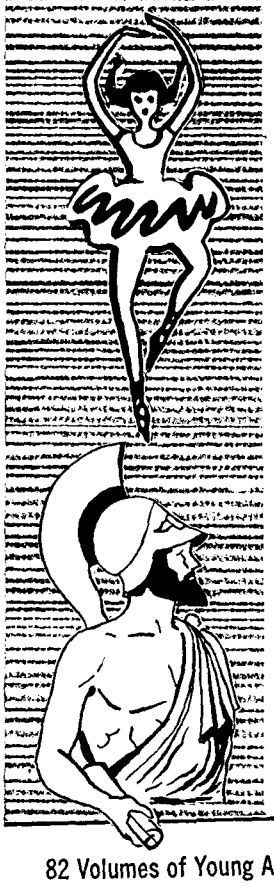


The Papoose Who Wouldn't Keep Her Stockings On

By HARRIET EVATT. According to the Ojibway Indians, winter can't come until the bare toes of the papoose are covered. When Big Eyes won't keep her stockings on, the consequences make a funny, delightful story. Illustrated by the author. Ages 5-8. $1.75

The Pink Ballet Slippers

By EVELYN DEHKES. Illustrated by Ruth Ruhman. When Grete saw the pink satin ballet slippers in the window, she knew that her dream of becoming a dancer *had* to come true. Ballet instructions with diagrams are included. Ages 10-14. $2.50



A Book of Heroes

Great Europeans Who Live in the Hearts of Their People

By DOROTHY HEIDERSTADT. Illustrated by Harry Lees. Nineteen dramatic stories of great Europeans who truly represent the ideals, dreams and achievements of their people. The selections include legendary as well as historical heroes. Ages 10-13. $2.50

The Whistling Mountain Mystery

By DOROTHEA J. SNOW. Illustrated by Robert Todd. When Billy heard an old ballad about the treasure on Whistling Mountain, he and his sister set out to find it and solved a mystery dating back to the Civil War. Ages 9-13. $2.50

Trains

(Twentieth Anniversary Edition)

By ROBERT S. HENRY. Wonderful new pictures and new text show the latest developments in railroading and bring the story of famous American trains right up to today for both father and son. 100 illustrations. Ages 12 up. $3.00

And don't overlook these two favorites

THE WIZARD OF OZ. By L. Frank Baum. An American classic. *Illustrations in color.* $2.50

RICHARD HALLIBURTON'S COMPLETE BOOK OF MARVELS. *Hundreds of pictures. Maps.* $3.49

82 Volumes of Young America's Favorite Reading • **Childhood of Famous Americans Series** • including these 6 just published

BABE RUTH:
Baseball Boy
By GUERNSEY VAN RIPER, JR.
Illustrated by William Ricketts

BETSY ROSS:
Girl of Old Philadelphia
By ANN WEIL
Illustrated by Sandra James

YOUNG JED SMITH:
Westering Boy
By OLIVE W. BURT
Illustrated by Harry Lees

FRANCIS MARION:
Young Swamp Fox
By WILLIAM O. STEELE
Illustrated by Dirk Gringhuis

SUSAN ANTHONY:
Girl Who Dared
By HELEN ALBEE MONSELL
Illustrated by Paul Laune

DAN WEBSTER:
Union Boy
By BRADFORD SMITH
Illustrated by Charles John

EACH VOLUME $1.75

Write for free descriptive catalog

At all bookstores

THE BOBBS-MERRILL COMPANY, Inc.
730 North Meridian Street, Indianapolis 7, Indiana

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FOR EIGHT- TO TWELVE-YEAR OLDS

HAMLET AND BROWNSWIGGLE. *By Barbara Leonard Reynolds. Illustrated by Robert Henneberger. Charles Scribner's Sons.* $2.50. Younger boys will enjoy this story of hamsters and the four boys to whom they belonged. Because they lived in different states —Wisconsin, Ohio, Colorado, and Kansas—the boys had to maintain their friendship by correspondence. This led to the formation of a club, the WOCKS, and a newsletter through which they circulated information about hamsters in general and reported the activities of their own pets.

The story centers around Ricky Stern, the middle child of a very real and happy family, and the purchase of his first hamster, the loss of it and the purchase of another, the friends he made through them, and the organization of the hamster club. The climax follows news of a flood in Blythe, Kansas, where Bob, one of the WOCKS, lived and the auction that Ricky organized to raise money for Red Cross relief there. The other two members also contributed to this relief fund. After the flood was over the Mayor of Blythe, who was Bob's uncle, invited the three boys and their hamsters for a visit to the city they had helped.

—From "Hamlet and Brownswiggle."

Robert Henneberger has made many fine pictures of Ricky and the hamsters. —F. L. S.

THE MAGIC PICTURES: More About the Wonderful Farm. *By Marcel Aymé. Translated by Norman Denny. Pictures by Maurice Sendak. Harper & Bros.* $2.50. To those who know "Les Contes du Chat Perché" it is good news that these amusing and original stories are now all available to children in English. Half of them came out in "The Wonderful Farm" in 1951 and it was at once clear that Aymé's delightful blend of Gallic realism and witty fantasy did not lose its savor in translation. "The Magic Pictures" gives us the rest of the story.

Delphine and Marinette see the world through their own eyes and very spirited and imaginative eyes they are, for all their innocence. That they live on a farm in France where the animals can talk and do other amazing feats—while still remaining animals—is their great good fortune. That the life of a French farm is often hard creates the tensions which set off the absurd situations that arise between the children, their parents, and their animals. Only a writer with a vein of poetry in him could have created this touching children's world.

Norman Denny's translation is sensitive and able, as it was in "The Wonderful Farm." Maurice Sendak's pictures are even closer to the spirit of the text than his illustrations to the first book were. They capture more of the magic, humor, and simplicity of the stories and further enhance this truly delightful book.

—Maria Cimino.

THE MOTHER DITCH. *By Oliver La Farge Illustrated by Karl Larsson. Houghton Mifflin Co.* $2.25. This is the story of José Romero and his life on a dry farm in northern New Mexico. More than that, it tells the struggle of all dry farmers to conserve and control the scarce waters that make possible crops in the semi-desert lands.

Oxford Books for Boys and Girls

The Tin Fiddle

BY EDWARD TRIPP
Pictures by Maurice Sendak

"A wistful, tender, yet humorous picture-story of Cicero, a small boy with a new gift . . . Maurice Sendak has sketched an engaging little boy."—*The Horn Book*
Ages 4-8. $2.00

Mr. Finch's Pet Shop

BY V. H. DRUMMOND

"A pet-shop keeper...can scarcely bear to part with his stock in trade — an attitude which children will naturally approve."
—*N. Y. Times Book Review*
Ages 6-10. $2.00

Spindleshanks

BY GERTRUDE ROBINSON
Illustrated by Peter Burchard

"Unusually good . . . its verve and clarity are even better than in the other admirable Revolutionary tale by this writer."—*N. Y. Herald Tribune Book Review.*
Ages 10-14. $3.00

Simon

BY ROSEMARY SUTCLIFF
Illustrated by Richard Kennedy

"Excellent . . . even the minor characters [are] individuals . . . adept at communicating a sense of the Devon countryside."—*Washington Post & Times-Herald.*
Ages 12 up. $2.75

Little Island Star

BY MELVERN BARKER

Simple words and boldly-colored pictures tell the story of a boy whose own oil lamp "lighthouse" guides him safely out of the dark woods. Ages 3-6. $2.75

A Bow in the Cloud

BY MARGHERITA FANCHIOTTI
Illustrated by Moyra Leatham

The story of Noah, the Ark and four children who helped to build it and made the great journey through the flood with all the animals. *May 20.* Ages 8-12. $2.75

Dangerous Duty

BY SIDNEY HERSCHEL SMALL
Illustrated by Rus Anderson

The unknown Japan of 100 years ago is the fascinating background in this story of a boy who was a part of Perry's first expedition.
Ages 10-14. $3.00

Books Before Five

BY DOROTHY NEAL WHITE
Illustrated by Joan Smith

Mrs. White reports on her own child's reactions to books read between the ages of 2 and 5, and evaluates the books. Indexed. *May 20. Parents and teachers.*
$3.00

At your bookstore
Write for free illustrated catalog

OXFORD BOOKS FOR BOYS AND GIRLS 114 Fifth Ave., N. Y. 11

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

José lived with his mother and father, old grandfather, little sister and brother, and dog Cuco on a farm near the Rio Cerrito. A large ditch, the mother ditch, carried water from the river to irrigate the farms of José and his neighbors. Each farm had its own smaller ditch with a head gate which was opened in turn for a stated period so that all shared equally in the water. Long ago the Indians had devised regulations for water control that are still in use. During the winter José helped his father clean out the mother ditch and their own small ditches and repair the water gates. They planted corn and beans, wheat and alfalfa, and pruned their apricot and apple trees.

The year of this story, little snow had fallen in the mountains and slowly the river dried up. The trickle of water in the mother ditch stopped and all of the crops began to wither and fade. Every one prayed for rain; the Spanish-Americans to San Isidro in the mission church, the Indians by special tribal dances in the village plaza. Not long after this clouds gathered over the mountains, rain fell, the river was in flood, and the mother ditch flowed full again.

Karl Larsson's illustrations supplement the text and, with it, give an authentic picture of northern New Mexico—the great stretches of high dry land made productive only by the control of water from the surrounding mountains. —F. L. S.

INGVILD'S DIARY. *By Ingvild Schartum-Hansen. Arranged in the text by Marion Downey. Illustrated with photographs. Lothrop, Lee & Shepard Co.* $2.50. This is the diary kept by Ingvild Schartum-Hansen, an eleven-year-old girl from Oslo, Norway, who was one of the first group to attend the Children's International Summer Village outside of Cincinnati. It covers the period June 1 to July 2, 1950, and is preceded by a brief autobiographical sketch of Ingvild. Children from Norway, Sweden, Germany, France, Austria, England, Denmark, Mexico, and the United States were selected to live together for a month, to get to know each other through planned activities and play.

It is a very personal record which, we are assured, was never intended for publication. Daily events and activities, comments on the other children, and reactions to American ways are recorded with refreshing candor. Ingvild describes food—"We had potatoes with our dinner today for the first time. O dear, so glad we Scandinavians were! I had never believed that I should miss potatoes so strongly, and I ate as much as I could manage,

ROWENA THE SAILOR

By RUTH LANGLAND HOLBERG, author of *Tom Morgan* and *Tomboy Row*. *Illustrated by Grace Paull.* Rowena Carey, beloved ten-year-old, hurtles through a merry sailing story. Ages 7-11. $2.75

THE STORY OF OPHELIA

By MARY GIBBONS. *Illustrated in color by Evaline Ness.* Ophelia, the irrepressible lamb, encounters a hungry fox. Picture book age. $2

THE DEVIL'S TAIL

By EDITH THACHER HURD. *Illustrated by Clement Hurd.* The adventures of a liberty-loving printer's apprentice in the stirring days of Patrick Henry. Ages 11-14. $2.75

BRIGHT SIDE UP

By GERTRUDE E. MALLETTE. *Jacket by Genia.* A bank robbery and a mystery complicate Stacey Carleton's start as a free-lance photographer. High school age. $2.75

HOOSIER HERITAGE

By ELISABETH H. FRIERMOOD. *Illustrated by Robert Hallock.* A Hoosier girl faces the challenge of frontier life in the Missouri mountains. High school age. $2.75

FIGHTING HEART

By HOWARD M. BRIER. *Illustrated by Jay Hyde Barnum.* The action-packed story of two professional fire fighters — an ex-Marine captain and his dog. High school age. $2

HEARTS IN TRIM

By LAVINIA R. DAVIS. *Jacket by Doris Reynolds.* Serena and Cliff find themselves in hot water when they set about making the best of an unexpected legacy. Ages 12-16. $2.75

WHEN WASHINGTON TRAVELED

By MARION LANSING. *Illustrated by Corydon Bell.* Washington's little known journeys—as a young man, a private gentleman and as president. Ages 11-14. $2.75

CALIFORNIA GOLD DAYS

By HELEN BAUER. The California Gold Rush described and illustrated with photographs, drawings and maps. Ages 8-12. $3

OUR CHANGING WEATHER

By CARROLL LANE FENTON and MILDRED ADAMS FENTON, authors of *Rocks and Their Stories.* The whys and wherefores of weather explained and illustrated with 24 photographs and 34 drawings, by the authors. A Junior Literary Guild Selection. All ages. $2.50

FREEDOM TRAIN: The Story of Harriet Tubman

By DOROTHY STERLING. *Illustrated by Ernest Crichlow.* The dramatic biography of the slave who fought her people's battle for freedom. High school age. $2.50

At all booksellers

DOUBLEDAY Jr. BOOKS

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKS THAT ARE WORTHY OF THE CHILDREN YOU LOVE

HOW TO MAKE AN EARTHQUAKE

By Ruth Krauss

The author of *A Very Special House* suggests a variety of delightful "activities" which will gratify both children and grown-ups. ***Pictures by Crockett Johnson.*** Ages 5-7. $1.75
Cloth binding, $2.25

THE SECRET OF THE TWO FEATHERS

By Ivo Duka and Helena Kolda

The story of the amazing adventures of Martin, a New York City boy who finds two seagull feathers with magical power. ***Photographs by Helena Kolda.*** Ages 7-11. $2.50

THE MAGIC PICTURES

MORE ABOUT THE WONDERFUL FARM

By Marcel Aymé

". . . a gold mine for the parent or teacher in search of truth to child nature and a desire to extend his own horizon by a fresh perspective."—ANNE CARROLL MOORE, *The Horn Book.* ***Pictures by Maurice Sendak.*** Ages 6-10. $2.50

THE POOL OF KNOWLEDGE

HOW THE UNITED NATIONS SHARE THEIR SKILLS

By Katherine B. Shippen

How the different countries of the United Nations, through the UN Technical Assistance Program, are helping each other. *Foreword by Benjamin Cohen,* Asst. Secretary-General of the UN for Public Information. *Photographs.* Ages 12 up. $2.50

SPORT AND RACING CARS

By Raymond F. Yates and Brock W. Yates

A fascinating book on all phases of automotive sports, from hot rod and famous sport car racing to the Indianapolis 500-mile classic. *Introduction by Wilbur Shaw. Photographs and diagrams.* Ages 12 up. $2.50

At all bookstores

HARPER & BROTHERS

—From "The Great Island."

because maybe a long time will pass till we have them again"; tells of sightseeing trips and visits to American homes, and characterizes the adults in charge of the Village and their counselors. She compares customs of the various national groups and realizes that the same games, with variations, are played by all children, and the same songs are sung.

The book is profusely illustrated by photographs of the children in groups and singly, at play, at school, swimming, and resting. Probably this will not be a popular book with American children, but is a very fine contribution to international understanding.
—F. L. S.

THE GREAT ISLAND: A Story of Mystery in Newfoundland. *Written and illustrated by Clare Bice. The Macmillan Co.* $3. This is a mystery story, a story of buried treasure, of a torn map, of possible Viking relics, and of the two boys who helped solve the mystery. The scene is the rugged Eastern coast of Newfoundland not far from Gander Airport.

Angus and Johnny Pike believed old Uncle Abe Dagg when he told them of pirate gold buried along the coast and of the piece of a map that gave some clues to its location. A professor of archeology looking for evidences of Viking landings and settlements joined the boys as they searched the coves and headlands. Finally a Spanish chest was found but only a few coins were still in it, and the professor never located any Viking relics.

Clare Bice has illustrated his story with pictures that reflect the people and natural features of Newfoundland. They especially have a feeling for the high, rocky headlands and rough coastline. —F. L. S.

HAY-FOOT, STRAW-FOOT. *Written and illustrated by Erick Berry. The Viking Press.* $2.50. This is the hilarious story of Si Cameron, age twelve, who was determined to enlist in the Colonial army at Fort Crailo to fight the Frenchies. Each ruse he employed to fool the enlisting sergeants into thinking he was older was quickly detected, and he finally realized that his connections with the army would be in some capacity other than foot soldier. He bargained to guard a sutler's tent at night for a place to sleep and one full meal, and so had the day free in which to roam the camp and feel a part of military life. His quick wits and engaging personality got him into and out of many scrapes. By feeding the fat drummer boy so much molasses that he became ill, Si made a place for himself, and finally marched at the head of the regiment, drumming it on as it started for Fort William Henry.

Humorous characters and situations enliven colonial history and social customs. The origin of "Yankee Doodle" and the strange ways of the military are fun to read about. The illustrations add to the good humor of the story. —F. L. S.

HALF MAGIC. *By Edward Eager. Drawings by N. M. Bodecker. Harcourt, Brace & Co.* $2.75. This story belongs to the E. Nesbit school of fantasy, in which magic pursues its inevitable course. The author ingeniously and ingratiatingly acknowledges his debt in the first chapter. At the beginning of the summer vacation, four children bring home from the library a copy of "The Enchanted Castle." Quite naturally they wish that they were like the children in the book, to whom exciting things happen. The fact that Jane finds something which she at first takes to be a nickel does not relieve their boredom. However, since their states of mind are those in which children say "I wish" every minute, they soon begin to notice, with awe,

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the instantaneous effect of Jane's wishes, which come true but only half true. Before long they make the association between Jane's possession of the mustard color and the half existence of her sister. A series of startling experiences with the half magic of the charm enable them to master the arithmetic which will enable them to phrase their desires so that their wishes will be granted entire. The children accept without question the idiosyncrasies of the magic which has fallen into their hands, but disconcerted adults attribute the results to mental aberration.

The chief effect of such a book is humor, arising from the ridiculous yet logical situations due to the unyielding laws of magic in conflict with the modern world. To be acceptable, such humor must be unforced and inherent in incident and situation. With one possible exception, "Half Magic" meets this requirement. Some may prefer that the children had not wished themselves back to the days of King Arthur. Here the story loses its sureness of touch, and the humor seems strained. But this is a minor fault in a book whose total contribution is one of fun and relaxation.

—ELIZABETH NESBITT.

TALES OF CHRISTOPHILOS. *By Joice Mary NanKivell. Illustrated by Panos Ghikos. Houghton Mifflin Co.* $2.50. Christophilos lived with his mother and his grandmother, named Yaryar, in the little Greek village of Pyrgos. The womenfolk worked in the vineyards while Christophilos tended the goats. There are fourteen short stories about the boy and his adventures, the villagers and their customs, and Yaryar's retellings of ancient tales. The story of how Christophilos saved the life of a swimming monk by sacrificing the life of his baby goat to a shark is particularly dramatic. There is humor in the tale of "Christophilos and the Witch." Old Zefaroula, the witch, gave him a magic potion which he gave his Aunt Urania. Only then did Urania get a husband.

Miss NanKivell has worked in Greece as a doctor, a biologist, and a social worker, so that she has the true feeling and understanding of a "native daughter." The stories have dignity, integrity, deep perception of people, as well as humor and drama. A short historical introduction sets the stage for the stories. Black-and-white illustrations by the Greek artist, Panos Ghikos, are a happy complement to the book. —AUGUSTA BAKER.

THE SILVER CURLEW. *By Eleanor Farjeon. Illustrated by Ernest H. Shepard. The Viking Press.* $2.75. Lovers of the

WINNER, New York Herald Tribune Children's Spring Book Festival

Alphonse THAT BEARDED ONE

By NATALIE SAVAGE CARLSON

Drawings by Nicolas Mordvinoff

"A tall tale of the French wars with the Indians, a bear's eye view ... with superbly funny pictures ... It makes hilarious reading for beginning readers, and fine material for story tellers." —*N. Y. Herald Tribune Book Review.* Ages 6-9. $2.50

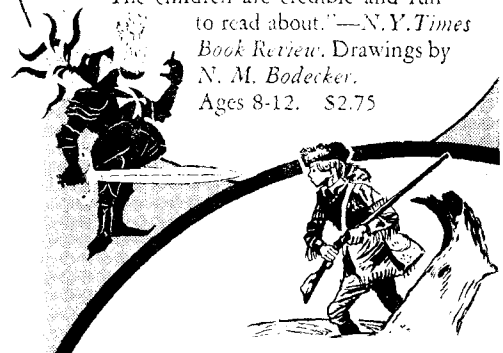
Books for Young Readers from HARCOURT, BRACE

HONOR BOOK
New York Herald Tribune
Children's Spring Book Festival

Half Magic

By EDWARD EAGER

A fantasy in the E. Nesbit tradition, about an ancient coin with magical power. "The children are credible and fun to read about."—*N. Y. Times Book Review.* Drawings by *N. M. Bodecker.* Ages 8-12. $2.75



BIGITY ANNE

By HELEN F. DARINGER. Anne's dilemma, when the housekeeper is unkind, is solved in "a warm and humorous story." —*N. Y. Times Book Review.* Drawings by *Don Sibley.* Ages 8-12. $2.50

THE SHOOTING STAR

By MARGOT BENARY-ISBERT. "A charming tale, which takes the reader to a village high in the Alps ... with a nine-year-old German girl."—*N. Y. Herald Tribune Book Review.* Drawings by *Oscar Liebman.* Ages 8-12. $2.25

GHOST CAT

By HELEN RUSHMORE. An Ozark Mountain story of "a kitten, found in a haunted house ... Colorful ... Characteristic of Southern mountain ways." —*N. Y. Times Book Review.* Drawings by *Reisie Lonette.* Ages 8-12. $2.50

BOBBY AND HIS BAND

By SALLY SCOTT. "A lively and ... child-like story ... just right for first readers, about whom and for whom this author has a special gift."—*The Horn Book.* Drawings by *Beth Krush.* Ages 6-9. $2.00

AT ALL BOOKSTORES

WINNER, New York Herald Tribune Children's Spring Book Festival

Winter Danger

By WILLIAM O. STEELE

A story of Tennessee frontier life in the 1700's. "A fine, stirring, memorable story ... the place, the people, are etched in our minds to stay."—*N. Y. Herald Tribune Book Review.* Drawings by *Paul Galdone.* Ages 8-12. $2.25

HARCOURT, BRACE AND COMPANY N.Y. 17

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

DUTTON *children's books for vacation* FUN

The Young Traveler Series

Give your child a trip abroad with this new story series that shows young people visiting or living in other lands. Six titles have been published with more to come. They are **The Young Traveler in France, England and Wales, Holland, Sweden, Ireland** and **Switzerland**. Illus. with photos, maps, sketches. 11-16 *$3.00 each*

Cinda

Janet Lambert. The popular author of the *Penny* and *Tippy Parrish* books creates a wonderful new heroine that girls will love. 10-14 *$2.75*

Superjet

Lewis Zarem and **Ray Cantwell.** A spy-ring thriller of secret flights, sabotage, atomic fuel and latest jets—perfect rainy day reading for boys. 10-15 *$2.50*

The Zoo Comes to You

Burr W. Leyson and **Ruth Manecke.** Excellent photographs, easy-to-read text spotlight 21 fascinating animal friends – will absorb the younger child. 6-10 *$2.95*

At all bookstores

E. P. Dutton & Co.
New York 10

Martin Pippin stories have waited quite a while for another Farjeon book to equal them in beauty of style and delicacy of imagination. Here it is in "Silver Curlew." One will immediately recognize the old folk story of "Tom Tit Tot," but Eleanor Farjeon has given it her own inimitable touch. This is the story of Mother Codling and her family of four strong sons, bright twelve-year-old Poll and beautiful but lazy Doll. The latter accepts the aid of the Black Imp so that she can marry King Nollekens of Norfolk but, of course, the imp exacts its penalty. Poll and the Silver Curlew, a beautiful, magical bird of "silvery plumage and ivory beak and claws," offset the evil imp.

Eleanor Farjeon has taken the folk tale and added to it a dash of her own magic, romance, whimsy, and humor. The illustrations by Ernest H. Shepard, famous for his portrayal of A. A. Milne's "Pooh" books, are just about perfect. Not only will middle-age girls find this book a delight to read themselves but the rhythmic cadences of the prose are just as delightful for reading aloud. —A. B.

MY BROTHER BIRD. *By Evelyn Ames. Pictures by William Pène du Bois. Dodd, Mead & Co.* $2.75. This is the story of Laird and Dan, of Tess and Cherry and their mother and father, and of the assorted animals, wild and domestic, that adopted them. Especially, it is the story of Smoky, the pigeon.

Smoky was hatched on the balcony of a New York apartment where the Bennetts lived. He was deserted almost at once by his mother, but rescued as quickly by the Bennetts. Frantic efforts to keep him alive, to force-feed him, to teach him to fly kept the children and their mother busy. When Smoky was six weeks old the family moved out on Long Island, where he was freed to fly as he wished. Sometimes he stayed away all day, but when the children were out playing croquet and when they went to the beach he was generally along, flying from one to the other.

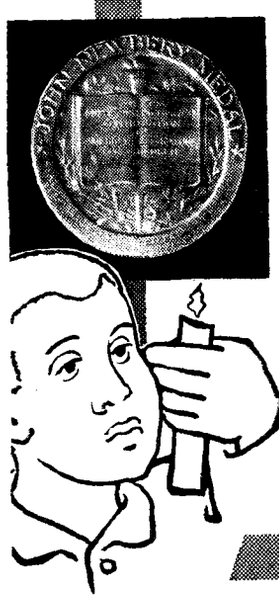
Never sentimental, Mrs. Ames writes with great sympathy and understanding of children and animals. And with considerable humor Mr. du Bois has caught the personalities of the four children and the free spirit of the pigeon in his sensitive illustrations. —F. L. S.

FOR OLDER BOYS AND GIRLS

THE CAVES OF THE GREAT HUNTERS. *By Hans Baumann. Translated by Isabel and Florence McHugh. Pantheon Books.* $3. Children have a natural bent for exploration. And in one field of exploration their achievements have equalled their inclinations. Their untiring curiosity, their small size and their quick perceptions have made children the discoverers of the most important prehistoric cave paintings. The story of these discoveries and all that happened before their authenticity was generally accepted is exciting in itself. Hans Baumann has told it well, simply and effectively. He has used the discovery of the famous Lascaux Cave in southwestern France by four boys and a dog as a frame for the rest. The boys, after making their astounding find, learn—and the reader learns with them—about the discoveries that preceded their own and the scientific disputes they touched off. And they are introduced to the mystery of ice-age man, the first great artist, and the speculations concerning his mode of life to which the slowly accumulating evidence has given rise.

Children will read this book as a good adventure story and will get at the same time a lively introduction to art and archeology. It is worthy of its fascinating subject in every respect. The translation is good; it reads like an original. The design of the book is handsome and distinctive. The illustrations are numerous and excellent

Winner of the **Newbery Medal**



"for the most distinguished contribution to American literature for children."

...and now Miguel

By JOSEPH KRUMGOLD
32 illustrations by Jean Charlot

"A tale of grandeur, tenderness and sheer beauty." — *Saturday Review*
Ages 11 up, $2.75

At all bookstores
THOMAS Y. CROWELL COMPANY
FOUNDED IN 1834
New York 16

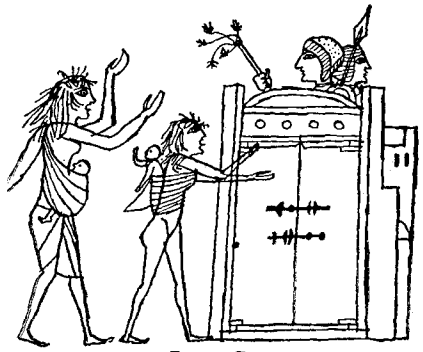
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

All who contributed to making this book are to be congratulated on a production fresh in concept and tasteful in execution. —M. C.

EGYPTIAN ADVENTURES. *By Olivia E. Coolidge. Illustrated by Joseph Low.* Houghton Mifflin Co. $3. This collection of stories makes Egypt at the time of the New Kingdom as vivid and real as if it were today. Miss Coolidge has used Egyptian paintings and inscriptions from which to reconstruct stories, develop plots, and draw characters. Through details of everyday living and descriptions of people and places, she has recreated the spirit of a country and a period. There is the dependence upon amulets, charms, and magic; the cruelty of master to slave, of slave to slave, and of master to master; the chicanery and cunning of the shopkeepers and tradesmen; the delight in beauty; the struggle for existence; and the unexpected acts of kindness. Each of the twelve stories is complete and separate, but contributes its facet to the picture of life along the Nile more than a thousand years B.C. Joseph Low has caught the spirit of the stories in his black-and-white drawings. —F. L. S.

HIGH ROAD HOME. *By William Corbin.* Coward-McCann. $2.75. This tells of the adventures of Nico LaFlamme, a fourteen-year-old French boy schooled in the wartime underground, who believed that his father was alive in the United States and who set out to find him. Nico had been adopted by a San Francisco family and was on his way west when he jumped the train and started on the long trail that he hoped would lead to his real father. It didn't; but it did lead to many experiences, good and bad, and to a gradual change in Nico's attitude toward America and Americans. He had learned to despise the bragging, boasting soldiers he had seen in France and judged all Americans by them. Fortunately, he fell in with an older boy who helped him understand the great variety of peoples and places that make America.

The ending for Nico who accepts the wealthy family that is ready to adopt him and for the older boy who gets a



—From "Egyptian Adventure."

WONDERFUL NEW BOOKS FOR YOUNG READERS

FROM Whittlesey House

NOT ONLY FOR DUCKS
THE STORY OF RAIN
THROUGH THE MAGNIFYING GLASS
HOME IS WHERE THE HEART IS
Your Dating Days
DRIVING Today & Tomorrow
TELEVISION WORKS LIKE THIS

The Juggler of Notre Dame

An old favorite retold and illustrated in two colors by **MARY FIDELIS TODD.** "It will be read with delight and treasured."—ANNE THAXTER EATON. "So refreshingly retold." —JAMES FRANCIS CARDINAL McINTYRE, *Archbishop of Los Angeles.* All ages. $2.00

Not Only for Ducks

The Story of Rain

By GLENN O. BLOUGH, Specialist in Elementary Science in the U. S. Office of Education, Washington, D.C. *Pictures in three colors by Jeanne Bendick.* How important rain is in the city and the country. "Beginning readers are sure to find Mike's curiosity about nature contagious."—*Chicago Tribune.* Ages 6-10. $2.25

Through the Magnifying Glass

Little Things That Make a Big Difference

By JULIUS SCHWARTZ, author of *It's Fun to Know Why. Illustrated by Jeanne Bendick.* An engrossing science activity book showing the wonders of a simple, inexpensive magnifying glass. "Introduces . . . a fascinating new world."—*Library Journal.* Ages 10 up. $2.50

Home Is Where the Heart Is

By MILDRED MASTIN PACE, author of *Clara Barton.* The story of Brady Allen and how she found her place with the Marstons. "Touching and exciting . . . offering good character values."—*N. Y. Herald Tribune Book Review.* Ages 12-16. $2.50

Your Dating Days

Looking Forward to Happy Marriage

By DR. PAUL H. LANDIS, author of *So This Is College.* With candor and vitality Dr. Landis discusses questions about dating, love, and preparation for marriage. *Illustrated with line drawings.* Teen ages. $2.50

Driving Today and Tomorrow

By MARGARET O. HYDE, author of *Flight Today and Tomorrow. Illustrated by Clifford Geary.* Graphic explanation of how an automobile works and why expert driving is safe driving. Teen ages. $2.50

Television Works Like This

(New Revised Edition)

By JEANNE and ROBERT BENDICK. *Illustrated by Jeanne Bendick.* "Color television . . . television in education, and . . . {TV's} future."—*ALA Booklist.* All ages. $2.25

Continuing Favorites

THE BEATINEST BOY
BY JESSE STUART. *Illus. by Robert Henneberger.* Ages 8-12. $2.25

BURMA BOY
By WILLIS LINDQUIST. *Illus. by Nicolas Mordvinoff.* Ages 8-12. $2.00

A WORLD FULL OF HOMES
By WILLIAM A. BURNS. *Illus. by Paula Hutchison.* Ages 10 up. $2.50

NO MOON ON GRAVEYARD HEAD
By EDITH DORIAN. Ages 12-16. $2.50

At all bookstores • Write for free illustrated catalog

WHITTLESEY HOUSE
A division of the McGraw-Hill Book Company, Inc., N. Y. 36

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LONGMANS JUNIOR BOOKS

The House of the Fifers

By REBECCA CAUDILL. When pretty Monica, just fifteen, is sent to relatives in the country, she learns new values that see her through a time of crisis. *Illustrated by Genia.*
Ages 12-16. $2.75

HONOR BOOK, *N. Y. Herald Tribune Spring Book Festival*

The Wilderness Way

By MERRITT PARMELEE ALLEN. An exciting story of fur trapping and LaSalle's journey through the wilderness. "It ends . . . in a rush of action."—*N. Y. Times Book Review. Illustrated by Larry Toschik.* Ages 12-16. $2.75

One Against the Sea

By BETTY MORGAN BOWEN. Sea adventure, heroic rescues and simple kindliness in the fishing villages of the Yorkshire coast, where an American boy shows courage in time of danger. *Illustrated.* Ages 10-14. $2.75

Each One Teach One: FRANK C. LAUBACH

By MARJORIE MEDARY. "The thrilling story of Dr. Laubach's world wide campaign . . . The magnitude of his work is breathtaking . . . a swift-moving book about a dynamic, indefatigable teacher."—*The Christian Science Monitor.* All ages. $3.00

Stand By for Danger

By E. D. MYGATT. Ned and Pelican get into trouble at school through their amateur radio hobby, but the headmaster sees possibilities in it that eventually lead to the rescue of a refugee scientist. Ages 10-14. $2.50

Bramble Bush

By MARGUERITE DICKSON. A disappointed girl finds fun and rewards in her job and friendship, and her blind friend sees again. *Illustrated by Ruth King.*
Ages 12-16. $2.75

At all bookstores

LONGMANS, GREEN AND COMPANY
55 Fifth Avenue, N. Y. 3

job on a San Francisco newspaper is somewhat contrived. However, the narrative of the two boys on their own and always in danger of capture is realistic and the maturing of the French boy is credible. Older boys will like this story. —F. L. S.

BLACK LIGHTNING. *By Denis Clark. Illustrated by C. Clifford Ambler. The Viking Press.* $2.50. The Buddhist respect for all kinds of life is inherent in this story of a black leopard on the Island of Ceylon. Here the wild life of the jungle and the community of man exist nearly side by side.

The author lived on Ceylon as a young man. His knowledge of the island and his love of its creatures have given vividness and authority to his writing. There is wonder in the telling of the story and a remarkable identification with the animals of the jungle. One watches with terror the parade of the crocodiles in search of water, and with pity the stampeding elephants betrayed by a tame decoy. There are memorable episodes when the young leopard is captured, when he is drugged and made part of a wild animal act by an injudicious circus performer. There is mounting excitement in his long and perilous escape.

Always there is the jungle, parched and sterile during the dry season, bursting with new life during the rains. And always there is the danger of man. It is when a Malayan kills Black Lightning's father that the mother leopard leads the male cub and his sister away from the abandoned fort that was his first home. Years were to pass and much was to be endured before he was to return home alone, woo a mate, and rear a family of his own. —A. O. M.

A STAR TO FOLLOW. *By Elizabeth Howard. William Morrow & Co.* $2.75. In each of Elizabeth Howard's well written junior novels (there have been three), she has successfully portrayed some early period of American life through the delineation of the character of her heroine. All of these young women have been pleasant looking but they are remembered chiefly for the quality of their minds and the courage with which they defied their environment in daring to be themselves.

Seventeen-year-old Ellen Stacey, the heroine of "A Star To Follow" is such a one. We meet her at the stylish wedding of her eldest sister Julia at their uncle's home in Detroit where the Stacey girls have been "finished." After the ceremony, Ellen and Nettie, the middle sister, are to join their parents on an Army post in the Arizona territory. Both have reason to regret leaving Detroit. Nettie because of her current beau and Ellen for a more unconventional reason. Her unladylike dream is not only to attend college but to study medicine as well.

How Ellen keeps her dream always before her during the arduous journey west and, later, on the post itself makes an absorbing story. While Nettie embroiders and flirts with young lieutenants, Ellen wins the grudging assistance of the Army surgeon to begin her studies. She wins also the love of Neil Brent, an intelligent and personable enlisted man who is near the end of his military service and planning to stake a claim on a homestead. The story ends with the promise that Ellen will go east to acquire her medical degree, returning later to marriage with Neil and the practice of her profession in the Territory. —A. O. M.

I KNOW A CITY: The Story of New York's Growth. *By Katherine B. Shippen. Illustrated by Robin King. The Viking Press.* $2.75. The evolution of New York from a fort and storehouse built by the Dutch West India Company in 1625 to the complex city it is today is traced through the history of the public services provided by the city for its people. Provision of light and water, of the police, of protection from fire, of supplies of fresh and pure foods, of parks, schools, libraries, of transportation on the surface, underground, over and under the rivers and in the air shows the diverse activities of the city. Miss Shippen describes these services from their simple beginnings, often as private undertakings, through the changes brought by pressures of the multiplying population, to their present stage of complicated development. She indicates that the present, too, is a part of the continuing growth of New York and that the future will see other changes.

This is not a chronological history of New York, but an excellent picture of the city's growth as it has met the needs of the men and women who live in it. —F. L. S.

—From "Tunnels

PRINTED IN THE U. S. A. BY THE CUNEO PRESS, INC.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1051

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. Commonly, woman's nickname; baptized given name of her who was once the only lady Senator.	141 49 3 90 171 146
B. Assistant to Edison, who discovered silicon carbide (1856-1931).	142 187 41 92 107 116 154
C. Poem in six cantos by Scott, 1813.	117 197 24 204 95 166
D. The island about whose "Pearl" Mrs. Stowe wrote a novel.	39 51 96 6
E. Kind of brasslike alloy hammered into thin sheets.	85 125 7 50 20 15
F. German conductor, esp. of Brahms, whose daughter founded brilliant choruses in N.Y. during the Twenties.	89 12 128 18 16 198 115
G. Boats in quantity.	111 82 139 168 38
H. Capacity in which Archibald MacLeish served the Congress, 1939-44.	86 97 190 76 65 123 173 127 130
I. Conglomerate political subdivision of America; also part of official titles of Brazil, Colombia, Indonesia, Mexico, Venezuela (2 wds.).	180 2 77 140 28 13 43 55 129 17 10 67
J. Civetlike creature whose perfume is prized by the Javanese.	149 75 21 122 84
K. Large sea mammals of the Caribbean and southern Atlantic.	35 109 135 121 196 25 5 172
L. As fast as possible (on foot) short of running (3 wds.).	87 108 73 138 63 70 81 58 53 45 184

DEFINITIONS	WORDS
M. Disease of livestock carried by the tsetse fly.	147 57 9 23 78 165
N. New York family whose members have served their country in public ways since 1758 through the present.	155 134 120 4
O. Cuss more proficiently than somebody else.	156 54 132 26 11 153 72 195
P. Running on time (3 wds. Mencken lists as radio slang).	163 189 206 183 46 192 14 164 114
Q. Presage of sudden violent death (4 wds.; superstition, World War I).	162 170 207 31 181 1 88 100 161 188 182 80 200
R. English family of earls of Lonsdale.	36 176 103 137 22 79 185
S. A spineless creature.	150 69 64 118 59 158 124 106 30 34 202 145
T. Pertaining to or used in laughing.	99 62 126 8 143 151 167 44
U. Loftiness.	91 60 136 74 83 19 174 104
V. Nickname for an underground railway in London (2 wds.).	199 148 193 48 208 101 110 131 178 119 144 191
W. English saying emphasizes its difference from chalk.	61 203 201 112 93 186
X. Dance imported into Cuba from Africa.	33 194 113 205 66 160 157 29
Y. Where many an Ancient Roman gladiator bit the dust.	68 56 27 159 42 169 133 94 52 177 102 179
Z. The elephant seal.	152 40 105 98 71 175 47 32 37

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it in the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; where there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic picture and the relative lengths of words in the diagram as they develop.

Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

■	■	■	■	■	■	■	■	1 Q	2 I	■	3 A	4 N	5 K	■	6 D	7 E	8 T	9 M	10 I	■	■	■	■	■	■	■
■	11 O	12 F	■	13 I	14 P	■	15 E	16 F	17 I	■	18 F	19 U	20 E	■	21 J	22 R	23 M	■	■	■	■	■	■	■	■	■
24 C	25 K	26 O	27 Y	28 I	29 X	30 S	31 Q	32 Z	■	33 X	34 S	35 K	36 R	37 Z	38 G	■	39 D	■	■	■	■	■	■	■	■	■
40 Z	■	41 B	42 Y	43 I	■	44 T	45 L	46 P	47 Z	48 V	49 A	50 E	51 D	52 Y	■	53 L	54 O	■	■	■	■	■	■	■	■	■
55 I	■	56 Y	57 M	58 L	59 S	60 U	61 W	62 T	■	63 L	64 S	65 H	66 X	67 I	■	68 Y	69 S	■	■	■	■	■	■	■	■	■
70 L	■	71 Z	72 O	73 L	74 U	75 J	76 H	77 I	78 M	79 R	■	80 Q	81 L	82 G	83 U	84 J	85 E	■	■	■	■	■	■	■	■	■
86 H	■	87 L	88 Q	89 F	■	90 A	91 U	92 B	93 W	94 Y	■	95 C	96 D	97 H	98 Z	99 T	■	■	■	■	■	■	■	■	■	■
100 Q	■	101 V	102 Y	103 R	■	104 U	105 Z	106 S	107 B	108 L	109 K	110 V	111 G	112 W	■	113 X	114 P	■	■	■	■	■	■	■	■	■
115 F	116 B	117 C	118 S	■	119 V	120 N	■	121 K	122 J	■	123 H	124 S	125 E	126 T	■	127 H	128 F	■	■	■	■	■	■	■	■	■
■	129 I	130 H	131 V	132 O	133 Y	134 N	135 K	136 U	■	137 R	138 L	139 G	140 I	■	141 A	142 B	143 T	■	■	■	■	■	■	■	■	■
■	144 V	145 S	146 A	147 M	■	148 V	149 J	150 S	151 T	152 Z	153 O	154 B	■	155 N	156 O	157 X	■	■	■	■	■	■	■	■	■	■
158 S	159 Y	160 X	161 Q	■	162 Q	163 P	■	164 P	165 M	166 C	■	167 T	168 G	■	169 Y	170 Q	171 A	■	■	■	■	■	■	■	■	■
172 K	■	173 H	174 U	■	175 Z	176 R	177 Y	■	178 V	179 Y	180 I	181 Q	■	182 Q	183 P	184 L	185 R	■	■	■	■	■	■	■	■	■
186 W	■	187 B	188 Q	189 P	■	190 H	191 V	■	192 P	193 V	■	194 X	195 O	196 K	■	197 C	198 F	■	■	■	■	■	■	■	■	■
■	199 V	200 Q	201 W	■	202 S	203 W	204 C	205 X	206 P	207 Q	208 V	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■

Solution of last week's Double-Crostic will be found on page 6 of this issue.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

VIKING JUNIOR BOOKS

SPRING 1954

SEND FOR FREE 108-PAGE ILLUSTRATED CATALOGUE OF ALL VIKING JUNIOR BOOKS

THE VIKING PRESS
18 East 48th St.
New York 17, N. Y.

MIKE'S HOUSE

By JULIA L. SAUER. Pictures by Don Freeman

To Robert, "Mike Mulligan" was not a book, but a best friend, a real person who lived in a house built just for him and his steamshovel — the Public Library! Captures the realness of books. *Ages 3-6* $2.50

THE LOUDEST NOISE IN THE WORLD

By BENJAMIN ELKIN. Pictures by James Daugherty

"What would the noisiest boy in the noisiest city want for his birthday? Why, the loudest noise in the world! Sheer delight right through to a blissfully quiet surprise."
—*Saturday Review* *Ages 4-8* $2.50

HOBO HILL

By ELIZABETH PHILBROOK. Illus. by Don Freeman

"Five boys, three dogs, a small assortment of understanding adults, and a wooded hill where children loved to play are the chief ingredients of a delightful new story!"
—*Daily Oklahoman* *Ages 8-11* $2.50

THE SILVER CURLEW

By ELEANOR FARJEON. Illus. by Ernest Shepard

"A real fairy tale with magic spells, animal spirits, and a flowing turn of phrase that re-creates the sea-swept, moon-swept setting of Norfolk, England, long ago."—VIRGINIA KIRKUS
Ages 9-13 $2.75

BLACK LIGHTNING

By DENIS CLARK. Illustrated by C. Gifford Ambler

Ceylon's jungle is backdrop for a black leopard's story. "Exciting, credible, filled with accurate, beautiful detail, and never softened by sentimentality. A moving story."—*N. Y. Times*
Ages 10-14 $2.50

HAY-FOOT, STRAW-FOOT

Written and Illustrated by ERICK BERRY

"So lively a picture of a Yankee boy, Yankee recruits and army life, and such a good introduction to a favorite song, 'Yankee Doodle,' it cannot fail to be popular."
—*N. Y. Herald Tribune* *Ages 10-14* $2.50

I KNOW A CITY

By KATHERINE B. SHIPPEN. Illus. by Robin King

"The city is New York. The story is superbly told. Brief histories of public utilities and safeguards are informative and written with imagination. The story is for anyone."
—*N. Y. Times* *Ages 11-15* $2.75

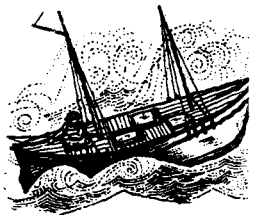
THE JOHNNY CAKE MINE

By DALE WHITE. Illustrated by Richard Bennett

"Based on information from papers left in an abandoned Montana silver mining town, this is an absorbing, informative tale of two boys in 1870 who discover a rich strike."
—*Seattle Times* *Ages 12-16* $2.75

THE WRECK OF THE SAGINAW

By KEITH ROBERTSON. Illustrated by Jack Weaver



"The tragically triumphant tale of the five volunteers who sailed the *Saginaw's* gig for thirty-one torturous days to bring the cry for help to Hawaii . . . worthy of serious attention."
—*N. Y. Times* *Ages 12-16* $2.50

ENGINEERS' DREAMS

By WILLY LEY. Illustrated by Isami Kashiwagi

Prize Winner, N. Y. Herald Tribune Children's Spring Book Festival, 1954. Fascinating projects that could come true in our lifetime, such as a tunnel under the English Channel, artificial islands in mid-ocean for refueling, and power drawn from the sun. *Ages 12-18* $3.50

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED